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THE MAGAZINE OF THE ARTS



The Crucifixion of Saint Andrew, by SIR PETER PAUL RUBENS (1677-1640) Panel 28½ x 22 inches (72 x 56 cms). Reference to this important early work is made on page 212. The painting is in the possession of H. Terry-Engell, 6 Bury Street, St. James's, London, S.W.1

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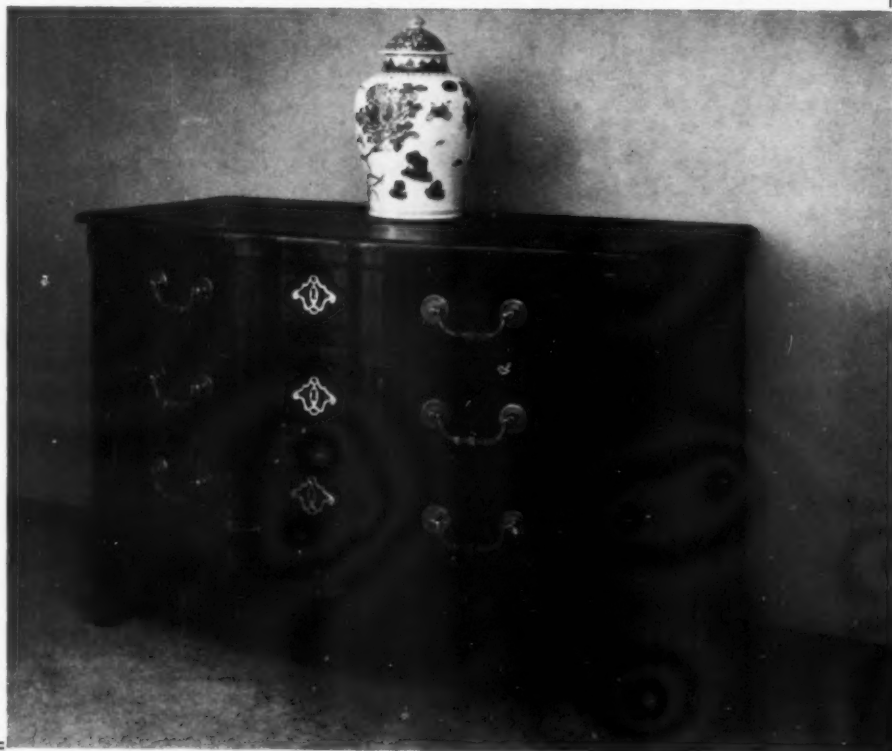
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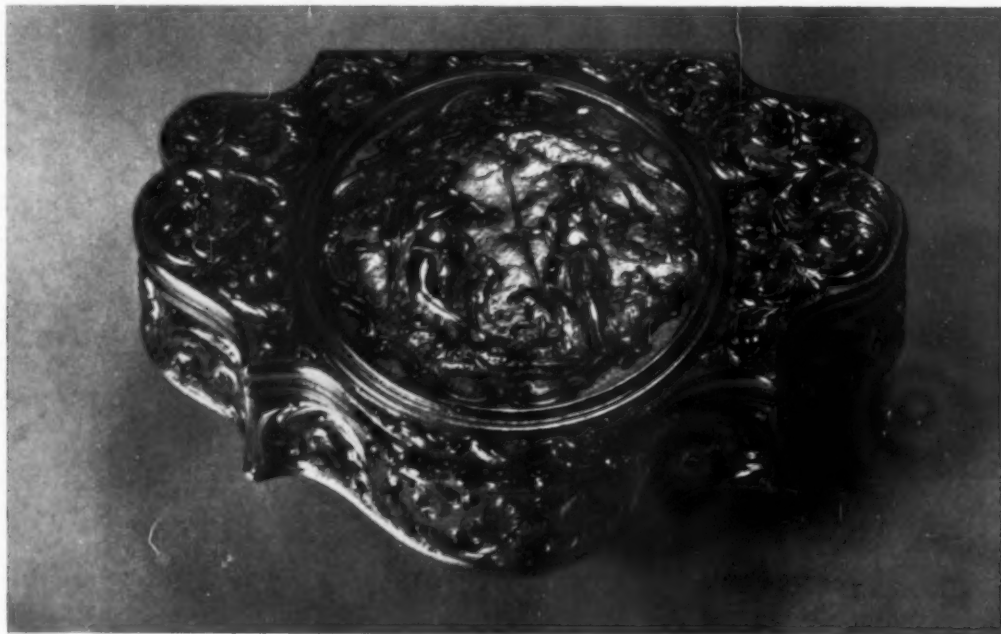
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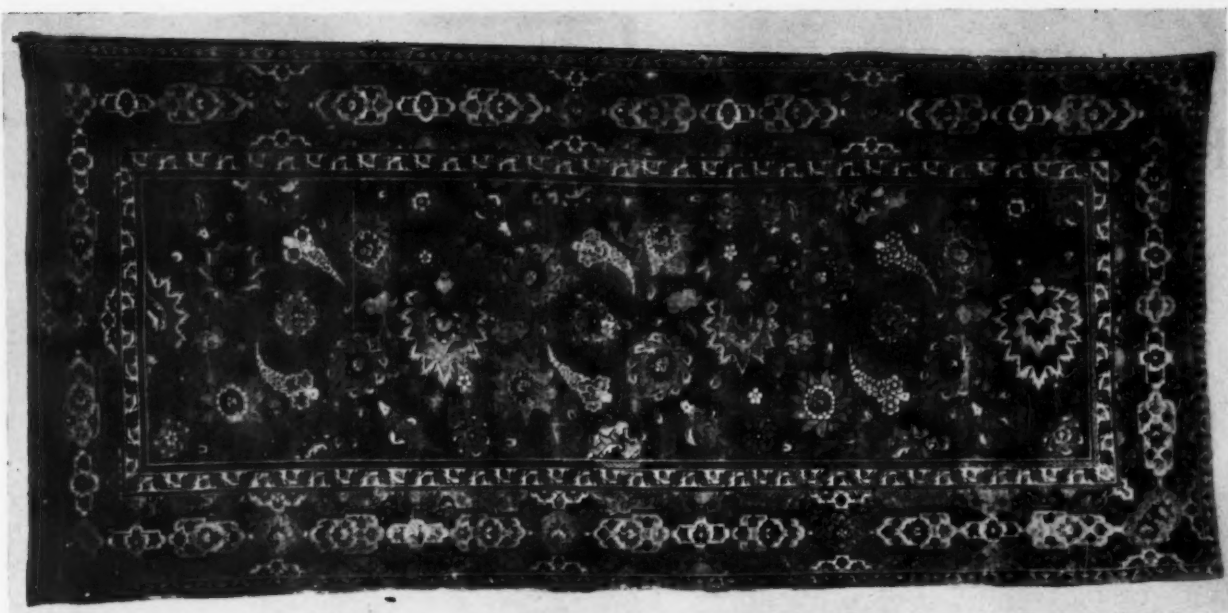
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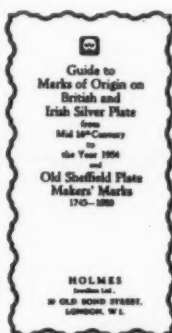
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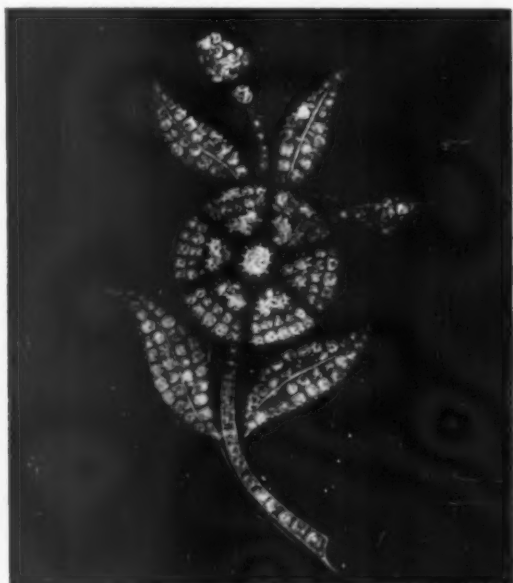


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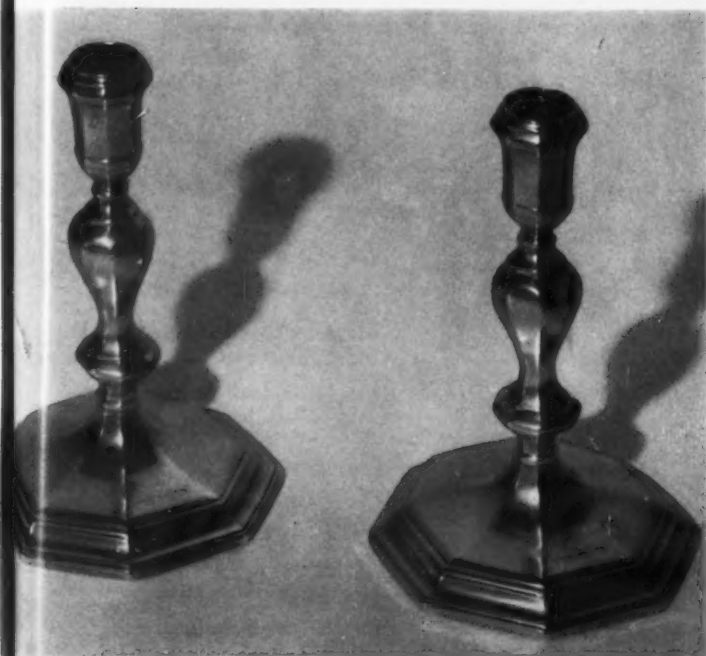


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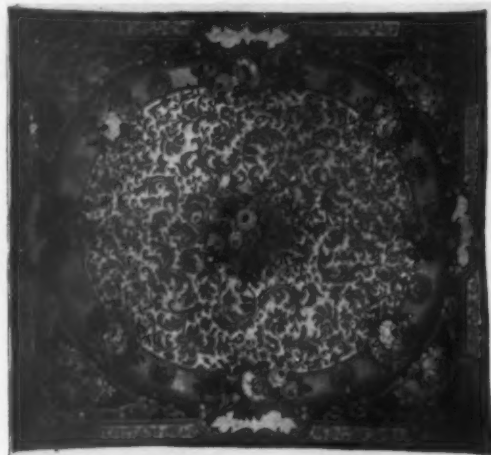
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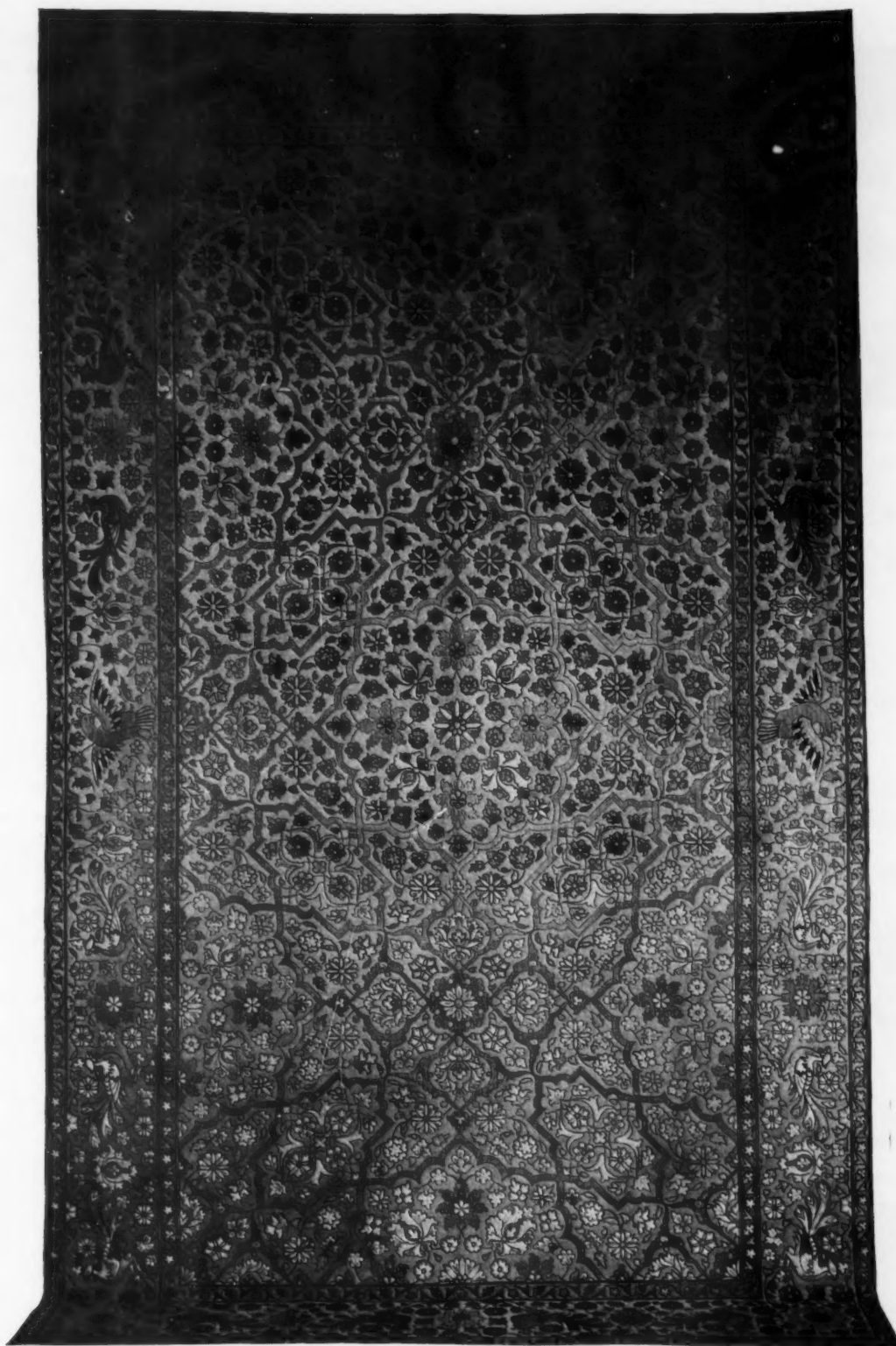
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CURRENT SHOWS AND COMMENTS

COMMITMENT AND ESCAPE

By HORACE SHIPP

THE exhibition of Ernst Barlach's sculptures and drawings at the Arts Council Galleries has reminded us how fine and how human an artist this man was. Hitherto in Britain we have only had opportunities, and those rare enough, of seeing a few of his sculptures. He too, has had to wait for some return to an appreciation of what is now called "figurative" art to be given this official exhibition here. Now, happily, the recognisable gets some recognition. Barlach comes back as something of a classic. His work, deeply rooted in the Gothic wood-carving sculptural tradition of his country, modernist in its acceptance of a simplification of the forms and an emphasis of the rhythmic elements, is also full of tragic feeling for the sadness of humanity. At the end of his life, as his country rushed down the steep place of Nazism, this feeling for the poor was interpreted by German officialdom as committal to the Left; and Barlach's works were declared "decadent", were proscribed, and one by one confiscated by the authorities. During 1937 alone the Kiel Memorial and the Gutzkow Memorial were demolished, nearly four hundred of his works in public collections were confiscated, and his exhibitions were banned. The next year, he died. One thinks of his fellow artist, Käthe Kollwitz, whose spirit was so closely akin to his, whose graphic technique is in harmony with his, and who suffered the same persecution as her compassion was interpreted as political commitment. "What man can suffer and must suffer, the grandeur and the need of man: to these I am committed". Barlach's credo might well be accepted as hers.

Happily this present exhibition at the Arts Council galleries has been made possible by the active co-operation of the German Government in Bonn and the assistance of the German Embassy in London. He is too individual an artist to give him labels. "Expressionist" conveys the sense of the deep feeling with which he invested everything he did, but there is in his work none of the undiscipline with which we cannot but associate Expressionism. As Dr. Wolf Stubbe says in his understanding introduction to the catalogue: "it was never his own grief, his own joy finding noisy relief in tormented expression; his are rather universal concerns which have raised his expression to the level of poetic intensity. The wonder is that his art is at once so controlled yet so full of vitality—vitality alike of the artist in his technical mannerism and of the subject. Every piece is perfectly finished, yet it is a sketch; it is poised, yet it is swiftly moving." He himself spoke of his "crystallization of the human figure", and that is a right word. Steeped in the Northern Gothic tradition he nevertheless discovered



A l'Opera. By Dietz Edzard. Canvas: 25 x 31 in.
from the Exhibition of Dietz Edzard and Suzanne Eisendieck at the Adams Gallery.

his true way when, at the age of 36 he went to Russia and found the unsophisticated Russian peasantry and the poor.

I found the most satisfactory piece in the whole exhibition to be the *Russian Beggarwoman* of 1907; and the white porcelain figures resultant from this visit are superb. As it happens his art is perfectly suited to ceramic treatment: the simplification of the planes and masses, the absence of all fussiness (once he had escaped his first Art Nouveau period). But fundamentally it belongs to wood-carving and bronze, for there is always something a little frivolous about pottery, even the most earnest. So, after 1906, where this exhibition practically begins, he never looked back, and he remained consistent to one method all his life. Not for Barlach the art for art's sake theories which spread from Paris to the whole western world. He was, in this sense, a "committed" artist. He was not afraid of being "literary", of conveying a message, of being old fashioned. Occasionally he would accept the licence of the modern doctrines to distort a little; and he was not afraid of a degree of ugliness to achieve an effect or convey an emotion, as in *The Martyrdom of Man* of 1919. The drawings and graphic work which are showing with the sculpture are entirely of a piece with it. If this impressive exhibition fails in any way to convey Barlach's achievement it is that the works shown are practically all smallish bronzes. The monuments which should have been the crowning works of his life must be taken for granted or envisaged through the few photographs included.

After the spiritual and emotional experience of Barlach's work almost everything in current art exhibition seems lightweight, even frivolous. Not that that is any fault. Immortality can belong to a lyric as well as to an epic tragedy.

A chance phenomenon of the moment is the coincidence of three important exhibitions of Japanese Prints by the great



Portrait by Albert de Belleruche
at the Upper Grosvenor Gallery.

masters: one is the showing at the British Museum of the lovely things from the Morton H. Sands Bequest under the title, "The Beginning of the Ukiyo-e School of Japan"; another is that at the V. and A. of Kuniyosha; the third is the devotion of a section of the exhibition organised by the St. George's Gallery at the R.W.S. in Conduit Street to the work of Shoji Munakata. This last exhibition, to which Robert Erskine gave the intriguing title "The Graven Image, 1961" is a new venture. He felt that the one-man shows at his own intimate gallery in Cork Street might be synthesised in an annual event which could comprehend the prints and print series of the artists whom we have seen there, a group of works by young artists still working at the art schools, and a large retrospective show of the work of one foreign artist. This year his own people include Gross with a series of etchings called "Charivari" of primitive village customs in the South of France, George Chapman depicting the Rhondda, Brian Perrin, and Richard Beer. Shiko Munakata is a modern Japanese print-maker, and his work shows the art in its contemporary form. Some are very large for prints, and there were so many that for one evening only all of them could be shown, and this at the expense of clearing the walls of this large gallery of everything else.

The influence of European modernism, as well as this tendency to large-sized individual prints or the creation of screens from a number of these, gives a certain weight to Munakata's work. Modern critics would call him a "serious" artist, using the term to indicate that he creates the kind of thing they like. All this, however, sacrifices that delightful quality of transient beauty caught on the wing, at it were, which marked the old Ukiyo-e art of Japan. The lyrical charm has gone, whatever qualities happen to have replaced it.

I confess that for my part I prefer the gaiety and lightness of those old Japanese masters, and that Kuniyosha at South Kensington and many of the exhibits at the British Museum, remain in my mind more happily than Munakata's earnestness.

ART FOR ESCAPISTS

Charm is the prevailing note also at the exhibition at the Adams Gallery of the work of Dietz Edzard and Suzanne Eisendieck. This husband and wife combination in art reveals two minds with a single thought; a very pleasant thought, nostalgic, slightly sentimental, and expressed in a

technique which is equally out of the highbrow appraisal of our hard-bitten time. In their rich creamy impasto and gay colours they evoke the Paris of our dreams, of pretty girls viewing the opera from *la loge* or working as midinettes, or idling in the gardens. Or should it be one pretty girl, for the Eisendieck-Edzard type is established in her dark-eyed unsophisticated innocence. Along with this theme are those of music, of flowers, and some landscapes and seascapes. *La Fala'se de Fecamb*, by Susanne Eisendieck shows how decoratively effective the mannerism can be in a subject which the great Impressionists made their own. Edzard's *Le Singe et l'orgue de Barbaris* indicates where probably this kind of work finds its most apt expression in pure wall decoration. Both are tremendously successful and have a following here, in Paris, in America, and elsewhere. Maybe their work is almost too charming, but their success can be understood. The jet planes which roar across the Atlantic, the cars and coaches which stream to the romantic places of the Continent carry multitudes in search of just this lost world of quiet charm which, in fact, their motility has destroyed. Dietz Edzard and his wife bring it to our walls.

One other exhibition with something of this same nostalgic appeal is that of Albert de Belleruche which opens on the 11th of June at the Upper Grosvenor Gallery. Albert de Belleruche was himself a figure of romance, the child of one of the oldest of the noble families of France, a friend of Toulouse-Lautrec, of Manet and Renoir, a member of that circle which in the romantic nineties kept the famous models and, we would prefer to believe, lived in resplendent sin, Count Albert de Belleruche perfectly fits our most romantic conceptions of what an artist was in the good old days. The fact that he was a wealthy recluse and did not starve in a garret does not spoil the fantasy. It may be shaken a little by the other: that after his marriage in 1911 he came to live quietly in England, and continued the painting which was his passion, making little attempt to sell or even to show his work. The Leicester Gallery in 1954, Tooth's the following year, exhibited it, and there are usually one or two pictures or drawings to be seen at the Wilton Gallery. The exhibition at the Upper Grosvenor Gallery will enable us to appreciate again the quality of Albert de Belleruche's art. It belongs to the great French tradition, to the circle in which he moved, and Manet is clearly an influence. Paintings like the *Portrait of Lili*, the famous model to whom he gave several of his paintings; landscapes like *Le Ferme*; interiors; figure studies: Belleruche works in many fields and always with his own aristocratic distinction.

AN INTRODUCTION

One fascinating re-introduction of the month has been that of the work of Albert Houthuesen at the Reid Gallery. "Re-introduction" may be the wrong word, for this artist has never before held an exhibition, albeit three of his early works are in the Tate Gallery, and he has been working for forty-five years. Born in Amsterdam in 1903, Houthuesen came to London with a scholarship at the R.C.A. twenty years later, and has worked and taught here ever since. This exhibition reveals him as a man with an entirely individual vision and style. The latter accords with the fashion of this period for very solid painting; and the *Still Life* paintings in this exhibition are testimony to its effectiveness. Happily he reached this, not as an expression of fashion, but by his own path. *The Wreck of the Early Hope*, *The Sea of Gallilee*, the *Rocks and Sea*, and the other sea pieces are tremendously strong. At times his hot, fierce colour becomes too vehement. Then one can turn to the sensitive drawings and realise that this art is firm-based on the traditions.

FURTHER PORTRAITS OF JOHN RUSKIN

By JAMES S. DEARDEN (*Curator of the Ruskin Galleries, Bembridge*)

IN the first article in this series¹ the twelve portraits of John Ruskin owned by the Education Trust Ltd., and exhibited at Bembridge School, Isle of Wight, and Brantwood, Coniston, were described and illustrated. In this article it is proposed to deal with portraits of Ruskin in other collections.

Many Ruskin portraits have already been published, notably by Cook & Wedderburn, in *The Library Edition of the Works of Ruskin*² and by M. H. Spielmann in his *John Ruskin*, 1900, which devotes a chapter to the subject.³ But Spielmann does not illustrate all the portraits he describes, and Cook & Wedderburn have so successfully "buried Ruskin under thirty-nine volumes" that the reader has forgotten one portrait before being able to find the next. An attempt is made here to present the portraits in conjunction with notes on them, so that all may be studied together.

Only portraits whose present whereabouts are known to me are presented. The series of Brantwood sales in 1930-1 succeeded in loosing to students many important items of Ruskiniana. Not the least of these are several portraits, particularly the two by James Northcote of 1822. The portraits by Thomas Richmond are also temporarily "lost". These latter were not at Brantwood but in various other hands. George Richmond's "The Author of Modern Painters" and his later chalk head are thought to be in America. They were bought by Charles Goodspeed at the Brantwood sale and sold by him to J. G. Winant. Their present owner is unknown to me. There are in addition, a number of portraits of lesser importance, known to Cook & Wedderburn and included in their *Catalogue of Portraits*,⁴ which have disappeared—probably into private hands.

Bust, of which there are about six, portrait medallions and caricatures have not been included in this catalogue.

It appears that the largest collections of Ruskin portraits, apart from the collection at Bembridge and Brantwood, are those owned by the National Portrait Gallery, the Pierpont Morgan Library, the Coniston Museum, and the Fogg Museum of Art at Harvard, who each have three.

The National Portrait Gallery's collection includes the fine and much-reproduced Herkomer painting and an interesting but lesser-known portrait of Ruskin in his Herne Hill study, painted by T. Blake Wirgman.

Up to 1959 the Pierpont Morgan Library only had one very slight pen and ink portrait. In that year they had the opportunity of acquiring the two important self-portraits from the F. J. Sharp collection, reproduced here. Another portrait-silhouette from the Sharp collection passed at the same time into the hands of Dr. H. G. Viljoen.

The 1881 portrait of Ruskin by Collingwood is of particular interest in that it shows so much of the Brantwood study. This, together with another portrait by the same artist and one by Arthur Severn may be seen in the Coniston Museum. The caretaker lives in the building and is always available to admit visitors should the museum itself be closed.

The Ashmolean Museum has, appropriately enough, portraits by Dante Gabriel Rossetti and Van Princep. These artists were both associated with Ruskin in the Oxford Museum and Debating Hall project.

The Millais Glenfinlas portrait has been in the hands of Sir William Acland's family since Ruskin gave it to Sir

[For footnotes, see page 178]

Henry Acland, whilst Major Ruskin Watts' miniature was given to him by the artist, his aunt, Ethel Webling.

It is interesting to read Arthur Severn's views on the various portraits of Ruskin, expressed in a letter to M. H. Spielmann in 1889. He said:

"No good portraits have been done—Millais' the best I suppose. I have two by myself, but not very good—one is interesting—of Ruskin reading in the evening, Sir Walter Scott, with six tall candles! but it is only a small watercolour, and done more to show the contrast of black cold mountains outside window (blinds are up) with warm light inside—this one, I hope to use some day—if ever I write something about Ruskin".

This portrait referred to by Severn may be the one that he painted about 1877 and listed as number 35 by Cook & Wedderburn.⁴

Perhaps this article may serve to re-discover some of the missing portraits. Certainly I should be delighted to hear from the owners of any Ruskin portraits. At some date in the future it may be possible to trace the whereabouts of all the portraits that were ever made of John Ruskin. The two articles in this series have dealt with twenty-eight, whilst at least a dozen more were known to exist.



Fig. 1. John Ruskin aet about 3, c. 1822. Silhouette on white paper; 6½ in. x 6½ in.; inscribed by Mrs. Severn: "Di Pa as a child, certified by himself". Apparently unpublished and never exhibited. Works cat.: unlisted. Present owner: Dr. H. G. Viljoen.

This silhouette shows John Ruskin as a small child of perhaps three years old, with a pet dog. It is unfortunately not possible to date the portrait accurately but the type of clothes (except the monstrous hat) are similar to those worn by Ruskin in his portrait at 3½ painted in 1822 by James Northcote. The dog in the silhouette could be the unnamed King Charles spaniel of the Northcote portrait, although its nose

Fig. 11. John Ruskin act 34
by Sir John Everett Millais
(1829-96) 1853-4

Oils; 28½ in. x 24 in. (arched top); signed with monogram and dated 1854. Reproduced: Works XII, frontis.; Spielmann: John Ruskin, 1900, p. 59; Bookman, October 1908, p. 23; Williams-Ellis: The Tragedy of John Ruskin, 1928, p. 170; James: Order of Release, 1947, p. 244; Sunday Express, 18 Jan. 1948; Illustrated London News, 7 Feb. 1948; Quennell: John Ruskin, the portrait of a prophet, 1949, p. 65; Leon: Ruskin, the great Victorian, 1949, p. 184; Evans: John Ruskin, 1954, p. 193; Evans: The Lamp of Beauty, 1949, frontis. Works Cat.: 7. Present owner: Sir William Henry Dyke Acland, Bt.

does not look quite right. Other dogs in Ruskin's life at this time were two belonging to his "Croydon Aunt", Towzer, an animal of doubtful origin, and Dash, a brown and white spaniel. Lion, the Newfoundland dog which bit Ruskin's lip, did not appear on the scene until about 1824.

This portrait, together with five other silhouettes and miniatures of members of the Ruskin family, were bought privately by a Lake District antique dealer before the sale at Brantwood in 1931. They were subsequently offered, through his London agent, to J. Howard Whitehouse, founder of the Bembridge Collection. Whitehouse refused the offer. Apparently they were bought from the dealer by the late F. J. Sharp. On his death, this silhouette, together with a major part of his collection passed into the hands of the present owner, Dr. H. G. Viljoen of New York.

The first 1853 portrait of Ruskin by Millais, now at Bembridge, has already been described.⁵ It was drawn at Wallington, the home of Sir Walter and Lady Trevelyan, en route for Scotland where the party, which included Mr. & Mrs. Ruskin, J. E. Millais, his brother William and Dr. Henry Acland were to spend the summer. The Millais stayed at the New Trossachs Hotel, Callendar, the Ruskins lodging a few hundred yards away at Brig o'Turk.

The members of the party spent their time in Scotland painting and drawing and Ruskin, in addition, was hard at work on the "Lectures on Architecture and Painting" which he was to deliver at Edinburgh in November. Much of Ruskin's sketching was devoted to studies of the rock formation in and around the stream at Glenfinlas. One of these drawings, "Study of Gneiss with its weeds above the stream at Glenfinlas"⁶ is now in the Ashmolean Museum at Oxford.

The members of the party were visited in July by their friend Dr. Thomas Acland, Henry's eldest brother and it appears to have been his suggestion that Millais should paint Ruskin with the rocks and stream as background. They were both delighted by the idea and the picture was begun immediately, as Ruskin noted in his diary:⁷

'Millais' picture of Glenfinlas was begun on Wednesday; outlined at once, Henry Acland holding the canvas, and a piece laid in that afternoon. More done on Thursday—about an hour's work on Friday—Saturday blank—Monday blank—Tuesday out at six in the morning till 9, and

from 12 till 5—Wednesday 11 to 6—Thursday 11 to 6—Friday 11 to 5—Saturday 11 to 5. Next week three days 11 to 5, one nothing and two afternoons 4 to 7. Next week, Monday 4 to 7—Tuesday nothing—Wednesday 1 to 8—Thursday 1 to 5—Friday 1 to 5—Saturday 1 to 5. Next week, Monday, Tuesday, Wednesday 12 to 6—three days hardly anything.

The summer was a wet one and on August 2 Ruskin noted:

'Out with Millais at 6, holding the umbrella over him as he worked and watching the stream, looking down at it due South, the sun of course on my left . . .'

As Millais worked on the background to the picture and Ruskin stood over him, watching, Millais talked of his childhood. Half a page of the Diary is devoted to these memories.

Ruskin wrote on 6 September 1853 to tell Acland, "... poor Millais has been so hindered by the weather that it is a question whether the *background* of the portrait can be finished before I go to Edinburgh . . ." The background however appears to have been finished in time—but not the portrait. That was not finished until the next year in London, at Millais' studio in Gower Street. On January 12 and 19 Ruskin notes that he gave sittings to Millais.

More sittings were given in March. By this time an attachment had sprung up between Effie Ruskin and Millais, who naturally enough did not hold Ruskin in the same



degree of friendship as formerly. Ruskin, on the other hand, seems at this stage to have been oblivious to the impending end to his marriage. Writing to Mrs. Gray, Effie's mother, on 3 March 1854, Millais said that he was only going on with the portrait for Effie's sake. "If I had only myself to consult", he said, "... (I would) refuse to go on with the portrait, which is the most hateful task I ever had to perform".⁸

On 25 April 1854 Effie left her husband. It is not clear whether or not the portrait was finished by this time, but on 11 December 1854 Ruskin wrote a letter to Millais which would suggest that the work was just completed:

"... As for the wonderment of the painting... there can of course be no question... On the whole the thing is *right* and what can one say more—always excepting the yellow flower and the over-large spark in the right eye, which I continue to reprobate—as having the effect of making me slightly squint... But my father and mother say the likeness is perfect—but that I look bored—pale—and a little too yellow. Certainly after standing looking at the rows of chimnies in Gower Street for three hours—on one leg—it is no wonder..."⁹

The portrait was bought by Ruskin's father for £350.¹⁰ (Millais was costing John James Ruskin a lot of money—in May he had paid "John's law expenses: £257 15s. 10d.). At about this time, John James was so enraged at Millais' actions that he threatened to put his penknife through the portrait. It was saved, however, by Ruskin smuggling it out of the house to Rossetti's studio for safe-keeping. Subsequently the portrait was given by Ruskin to Sir Henry Acland, in whose family it still remains.

Fig. III. John Ruskin aet 38 by George Richmond (1809-96), ? 1857. (Foot of column)

Chalk; 17 in. x 14 in. Reproduced: Works XXXVI, plate C; Bookman, February 1919, p. 157; Whitehouse: Ruskin Centenary Addresses, 1919, frontis; Whitehouse: Ruskin & Brantwood, 1937, p. 6; Whitehouse: Ruskin the Painter, 1938, frontis; Whitehouse: Vindication of Ruskin, 1950, frontis; Catalogue of Arts Council Ruskin Exhibition, 1954. Exhibited: Ruskin Exhibition, Coniston, 1919, no. 103. Works Cat.: 14. Present owners: National Portrait Gallery (no. 1058), purchased 1896.

Ruskin first met George Richmond, his senior by ten years, in Rome during the winter of 1840/1. He was to become lifelong friends with George and his brother Thomas.

Both brothers were portrait painters and they both painted Ruskin on a number of occasions. Perhaps the best known of the series is the painting by George Richmond entitled "The Author of Modern Painters", a full-length portrait made in 1842, showing Ruskin seated at a davenport.



The present portrait is undated but ascribed to 1857 and is the last of the series of portraits by the two brothers.



Fig. IV. John Ruskin aet 42 by Dante Gabriel Rossetti (1828-82), 1861.

Crayon; 18 9/10 in. x 13 1/5 in. Reproduced: Works XXXVI, plate B; Leon: Ruskin, the great Victorian, 1949, p. 220. Works Cat.: 15. Present owners: Ashmolean Museum, Oxford.

Ruskin first met Dante Gabriel Rossetti in 1853 as a result of the former being asked to give his opinion on one of Rossetti's paintings. Ruskin wrote to Rossetti and a few days later he visited him at his studio. He was already familiar with Rossetti's work through his interest in and patronage of the Pre-Raphaelite Brotherhood.

After the first meeting a friendship quickly grew between the two men. Rossetti was a frequent guest at the Ruskins' house at Denmark Hill. Ruskin was impressed by Rossetti's work; he told him: "I really do *covet* your drawings as much as I covet Turner's". An arrangement was soon reached whereby Ruskin guaranteed to buy all Rossetti's drawings that he liked, up to a certain figure each year. By this means, Ruskin had first refusal of any drawings that he liked, and Rossetti was assured of a regular income at a stage in his career when this was particularly necessary. Ruskin soon came to a similar arrangement with Elizabeth Siddal, whom Rossetti was later to marry, to take all her work up to an annual value of £150. Although he knew that she was too ill to do that much work in the year, by helping to support her, Ruskin knew that he was helping Rossetti.

About 1859, it was arranged that Rossetti should paint a portrait of Ruskin for their mutual friend, Charles Eliot Norton. Writing to Norton in December 1859 Ruskin told him that Rossetti had described the proposed portrait as "a grand, finished, delicate oil—which R(ossetti) spoke quite coolly of taking three or four weeks about, wanting I don't know how many sittings". This scheme did not appeal to Ruskin, who disliked devoting a lot of time to sittings.

Writing again to Norton in May 1860, Ruskin said that he had been working too hard and in consequence was so haggard-looking that he was ashamed to have Rossetti paint

him so. However, he hoped to be better on his return from the Alps, and to be able to send the portrait to Norton as a New Year gift. As an after-thought, however, Ruskin added a postscript: "I'm going to have the portrait done: tomorrow R(ossetti) begins".

If the portrait was begun, it was never finished. The present portrait, the final outcome of all the arrangements, was made in 1861. It is a crayon drawing of a predominantly red colour, in a style not unlike that which he used in his portraits of the members of the Pre-Raphaelite Brotherhood. The sitter is depicted in an attitude frequently used by Rossetti. Ruskin's biographer, E. T. Cook, has described the portrait as "an utter failure".

Because of their differing temperaments it was inevitable that the friendship between the two men should not last. At the period of his life following his wife's death, Rossetti quarrelled with all his friends. By 1865 they had fallen out, although as late as 1870 Ruskin wrote a "perfectly amicable" letter to him.



Fig. V. John Ruskin aet c. 42; self-portrait, c. 1861. Watercolour touched with bodycolour over pencil; 6½ in. x 4½ in. Reproduced: Works XVII, frontis; Bookman, March, 1900, p. 177; Collingwood: Life of Ruskin, 1893, Vol. 1, frontis., *ibid.*, 1900, frontis.; Bookman, October 1908, coloured supplement; Leon: Ruskin, the great Victorian, 1949, frontis.; Evans: Diaries of John Ruskin, 1956, Vol. 1, frontis. Exhibited: Royal Watercolour Society, 1901, no. 404; Ruskin Exhibition, Manchester, 1904, no. 363; Ruskin Centenary Exhibition, Coniston, 1919, no. 109. Works Cat.: 16. Present owners: Pierpont Morgan Library, New York (no. 1959.22).

There has been much diversion of opinion as to the date of this self-portrait. It was first published in W. G. Collingwood's "Life of Ruskin" in 1893 where it was dated 1864. In the Bookman (March 1900), it was placed between 1864-6, the black tie being said to indicate the recent death of his father (1864)—but the tie is not black.

In the catalogue of the Ruskin Exhibition at Manchester in 1904, compiled by Collingwood, it is dated "about 1864".

Cook & Wedderburn¹¹ suggest that the portrait's date is earlier, in fact 1861—and they quote a letter to prove their case. By the time Collingwood compiled the catalogue for the 1919 Coniston Exhibition, he was converted to the new date. Derrick Leon, however, dated the portrait 1864-5;

Joan Evans placed it at 1861 when she reproduced it in her edition of the Ruskin Diaries.

Although the opinion of Ruskin scholars seems to have come round to the date 1861 for this picture, there is still conflicting evidence. Cook and Wedderburn quote a letter from Ruskin to his father¹² written from Lucerne on 12 November 1861 and purporting to accompany this portrait, in which he says "It is very sulky but has some qualities about it better than photograph". Mrs. Severn's account of the drawing however¹³ was that it was made at the looking-glass in Ruskin's London bedroom, and given to her in the 'sixties. On her marriage it was hung at her house, 28 Herne Hill, where it remained until it was removed for reproduction in Collingwood's book.

Whatever was the date of the drawing, it seems to have been a good likeness. Ruskin himself seems to have been satisfied, and Collingwood, who probably knew him more intimately than the other biographers has said: "(The portrait is) of unique value and interest; the original is a good likeness of a face whose most noteworthy expressions no artist or photographer has quite succeeded in catching . . ."¹⁴

The portrait was bought at Brantwood from Miss Violet Severn by the late F. J. Sharp of Barrow-in-Furness. He died in 1958 and in the following year the portrait was purchased by the Pierpont Morgan Library.



Fig. VI. John Ruskin aet 54. Self-portrait, 1873. Watercolour; 13½ in. x 9½ in.; inscribed by Mrs. Severn "Di Pa by himself". Unpublished. Works Cat.: not listed. Present owners: Pierpont Morgan Library (no. 1959.23).

It would seem likely that this portrait was painted at the beginning of 1873 for Charles Eliot Norton, but never sent to him. Norton was in Europe at this time, until May 1873, and it is possible that when Ruskin saw him, he promised to make the portrait. Ruskin may have been referring to this promise when he wrote to Norton on 27 December 1872 "I will do S[usan] (Norton's wife) her drawing and you yours, at Brantwood".

The promised portrait was begun on 28 January 1873

and continued on the following day.¹⁵ But it apparently was never sent to Norton for at the beginning of the next year Ruskin was still promising to send him one. Two portraits were eventually sent. One has already been described.¹⁶ The second is the next portrait discussed in this article.

This 1873 self-portrait apparently stayed at Brantwood. Perhaps Ruskin gave it to Mrs. Severn, whose second child was born a few days after it was drawn. It was eventually acquired from Miss Violet Severn by the late F. J. Sharp, and sold after his death to the present owners in 1959.

Norton has left us his description of Ruskin in which he tells us how he had changed between 1873, the year of this portrait, and 1883 when Norton next met him at Brantwood:¹⁷

"I had left him (Ruskin) in 1873 a man in vigorous middle life, young for his years, erect in figure, alert in action, full of vitality, with smooth face and untired eyes; I found him (in 1883) an old man, with look even older than his years, with bent form, with the beard of a patriarch, with habitual expression of weariness, with the general air and gait of age. But there were all the old affection and tenderness; the worn look readily gave way to the old animation, the delightful smile quickly kindled into full warmth and at moments the unconquerable youthfulness of temperament reasserted itself with entire control of manner and expression. He had become more positive, more absolute in manner, more irritable, but the essential sweetness prevailed, and there were hours when the old gayety of mood took possession of him with its irresistible charm".

Portrait VII. John Ruskin aet 55. Self-portrait, 1874.

Watercolour: Reproduced: Evans & Whitehouse—Diaries of John Ruskin, Vol. 2, frontis. Present owners: The Fogg Museum of Art, Harvard University. (Not reproduced)

Mention has been made above of Ruskin's promise in 1872 to send his American friend, Charles Eliot Norton, a self-portrait. The previous portrait, No. VI, was probably painted with the intention of giving it to Norton, but apparently it was never sent.

The promise was still unfulfilled at the beginning of 1874 when Ruskin wrote from Oxford that "I shall make you a little drawing of myself positively, before I go abroad". But on 9 April Ruskin wrote to tell Norton that he had given instructions for "the two beginnings of myself" to be sent to him. One of these "beginnings" is the pencil drawing¹⁸ now at Brantwood and the present watercolour is the second of the pair.

In addition to this self-portrait, the Fogg also owns two portraits of Ruskin by Professor C. H. Moore, who was associated with Harvard University. One of these portraits (Accn. No. 317.1930) is in oils, 8 $\frac{3}{4}$ " x 6 $\frac{1}{8}$ ". The other (Accn. No. 1919.1) is in gouache and watercolour, 8" x 5 $\frac{3}{4}$ ". Neither portrait is listed by Cook and Wedderburn; both were given to the Fogg by members of the Norton family. Neither portrait is dated but they must have been made after the winter of 1876/7 when Moore was first introduced to Ruskin by C. E. Norton. There are a number of references to Professor Moore in Works and in Ruskin's letters to Norton. I am indebted to Dr. V. A. Burd for drawing my attention to these two portraits. Unfortunately it has not been possible to obtain photographs from the Fogg of the portraits in their possession.

Ruskin resigned his appointment as Slade Professor of Fine Art at the University of Oxford at the end of 1878 partly because of ill-health and partly as a result of the outcome of the Whistler Libel action. Hubert Herkomer, who Ruskin knew, and whose pictures he had criticised in Academy Notes, was nominated his successor. Ruskin was delighted at the choice and wrote to tell Dean Liddell so, and

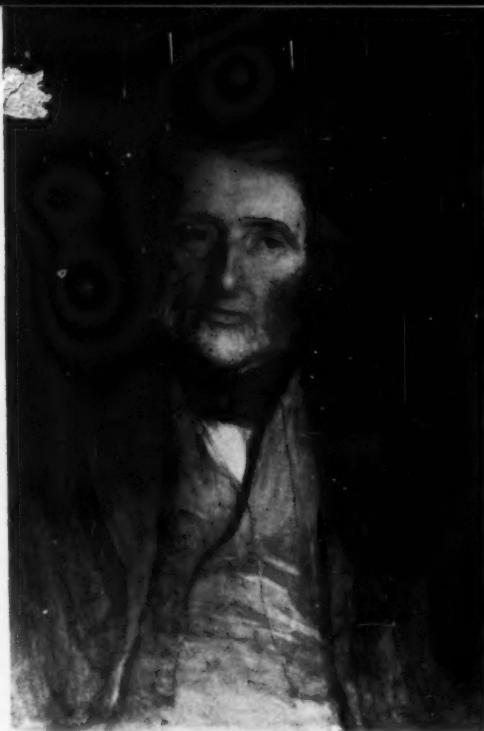


Fig. VIII. John Ruskin aet 60 by Sir Hubert von Herkomer, R.A. (1849-1914), 1879.

Watercolour; 29 in. x 19 in.; signed. Reproduced: Etching by the painter published by the Fine Art Society, 1881; Harper's Magazine, March 1890, p. 581; Magazine of Art, February 1891, p. 125; St. George, Vol. 1, 1898, frontis.; The Graphic, 27 Jan. 1900; Spielmann: John Ruskin, 1900, frontis.; Bookman, March 1900, p. 187; Manchester Guardian, 8 Feb. 1919; Mills: Life & Letters of Sir Hubert Herkomer, 1923, p. 108; Grierson: The English Bible, 1943, p. 41; Leon: Ruskin, the great Victorian, p. 49, p. 514. Exhibited: Grosvenor Gallery, 1881. Works Cat.: 40. Present owners: National Portrait Gallery (no. 1336), presented by the artist, 1903.

that he would be able to work with Herkomer. However, Herkomer had to withdraw his candidature, also as a result of ill-health and another friend of Ruskin's, Sir William Richmond, was appointed.

Perhaps Herkomer's proposed appointment served to strengthen the friendship between the two men for in due course he asked Ruskin for permission to paint his portrait. Writing to Henry Acland in November 1879 Ruskin said, "... I gave carte blanche to Herkomer yesterday, who wishes to make an etching (of me). I really hope . . . there may be a little more kindly and useful truth known of me than from photographs".¹⁹

The sittings began immediately in Ruskin's study at Herne Hill. On 1 December 1879 Ruskin wrote to Sarah Anderson: "I've been quite a prisoner to Mr. Herkomer, who has, however, made a beautiful drawing of me, the first that has ever given what good may be gleaned out of the clods of my face".²⁰

Writing later about the sittings in an American paper, Herkomer said:

"... He seemed most anxious not to look at the painting until I quite finished it; whilst sitting he was theorising about the methods of painting. I used in those days to paint abnormally large watercolours, and always covered the paper first with a wash of some ochre or grey, then sketched the subject with charcoal. I would then commence with a hog-hair brush, working up the ground colour with some fresh tones, and out of a kind of chaos produce a head. Ruskin queried even the possibility of this, and would hardly believe that my final outlines and delicate bits of drawing were put in last . . .".²¹

In spite of disbelieving the possibility of the method, Ruskin was evidently pleased with the result, as mentioned

above. Later he told Ernest Chesneau²², "Herkomer's portrait is full of character, but is not *like* in the ordinary sense". E. T. Cook in his *Life of Ruskin* was not of the same opinion: "Herkomer's portrait is too soft and lacks force of character", whilst M. H. Spielmann said that it "placed before us the philanthropist, quiet, kindly and self-possessed", with "all the cheery gentleness and old-world sweetness of disposition that distinguished him".



Fig. IX. John Ruskin aet 62 by W. G. Collingwood (1854-1932), 1881-2.

Watercolour; 29½ in. x 19½ in.; signed. Reproduced as a colour plate by W. Holmes of Ulverston, with descriptive text on reverse, 1900, 3s. 6d.; *Picture Post*, 21 Sept. 1944. Exhibited: Ruskin Exhibition, Coniston, 1900, no. 205; Ruskin Centenary Exhibition, London, 1919, no. 250. Works Cat.: 43. Present owners: Trustees of the Coniston Institute, Coniston Museum.

W. G. Collingwood was Ruskin's secretary for a number of years. It was during this period that the present portrait was painted. The winter of 1881-2 was a busy one for Ruskin. He was publishing a number of books simultaneously and this portrait shows him at work in the early morning in his study at Brantwood, when most of his writing was done. Through the bow-window can be seen Coniston Lake and the snow-covered Old Man beyond. One is reminded of the passage which Ruskin had written three years earlier in the Catalogue of his drawings by Turner:

"Morning breaks as I write, along those Coniston Fells, and the level mists, motionless, and grey beneath the rose of the moorlands, veil the lower woods, and the sleeping village, and the long lawns by the lake-shore".

When the painting was reproduced by Holmes, the following description of the scene was written by Collingwood, and printed on the reverse:

"Mr. Ruskin was in the habit of doing most of his literary work before breakfast, and in the winter half of the year would often begin before dawn, writing by candle-light. In the picture, the sunrise has just caught the snowy top of Coniston Old Man, seen through the window; while the lake and tall chimneys of Coniston Hall below are still in shade. Inside the room, the candles on the table have been put out, but the firelight shines on the arm-chair in which the old tortoiseshell cat is taking her ease. Mr. Ruskin (who gave special sittings for the portrait) wears a blue coat and grey trousers, blue stock and creased wristbands, with a long gold chain; the cos-

tume familiar to his audiences at Oxford and elsewhere. He writes with a cork pen-holder, the paper flat on the table, and the rough note of his subject laid out before him. Slips of proof and sheets of paged revise are laying on the floor, and the spent copy is in the waste-paper basket. The accessories are all accurately represented as they were at the time. On the left of the picture a Turner drawing of Florence from Fiesole stands on the chest of drawers, behind a row of selected minerals illustrating his theory of Agates. The open drawer holds the St. George's Guild business papers (in connection with which he was then at work). Below it, on the velvet cushioned top of the case for framed Dürers, is a favourite MS bible of the fourteenth century which he used to read as a beginning to his day's work; and against the chair is a portfolio of drawings for the St. George's Museum. The cabinet behind is that which held Liber Studiorum prints; beside it is a roll of lecture diagrams; above are two sketches by Prout, to the left of which is the 'Geology' book-case, the celestial globe, and mineral cabinet hardly seen behind the Turner Florence. The bookcase in the middle of the picture holds 'Botany'. In the window are some of his own books in the Ruskin purple calf bindings: grass of Parnassus in a tumbler of water, and a box of early daguerreotypes, of Venice. In the shelves on the right are a vase and archaic figurine of a horseman from Cyprus, cases of coins, books, and a terrestrial globe on the floor. In the fender, much foreshortened, is the once famous Ruskin Shovel, designed by himself and made by the Coniston blacksmith".

Fig. X.
John Ruskin
aet 63 by Valentine
Cameron Princep
(1836-1904), 1882.
Oils; 5½ in. x 3½ in.
Exhibited: Arts
Council, 1954.
Works Cat.:
Unlisted.
Present owners:
Ashmolean Museum,
Oxford.



The first reference that I can find to Val Princep in connection with Ruskin is in 1857. In that year Woodward was building the Oxford Museum in which Ruskin was interested. He was at the same time working on the Old Debating Hall (later the library) of the Oxford Union. Princep, with five other artists under Morris and Rossetti executed a number of mural paintings in the bays of the hall. Ruskin certainly knew Princep by this time, however, for he noted in his diary on 16 October 1856 that he had called on Mrs. Princep.

FURTHER PORTRAITS OF JOHN RUSKIN

This portrait of Ruskin was made much later. Judging by its striking similarity to the Elliot and Fry photograph, I would date it 1882. From August until December of that year Ruskin was touring on the Continent with W. G. Collingwood, so the portrait must have been executed during the first part of the year, soon after the previous portrait in this catalogue.



Fig. XI. John Ruskin aet 65 by T. Blake Wirgman (d. 1925), 1884.

Pencil; 10½ in. x 13½ in.; signed. Reproduced: Graphic, 3 April 1886; Bookman, March 1900, p. 190. Works Cat.: 49. Present owners: National Portrait Gallery (no. 3035), presented by M. H. Spielmann, 1939.

Probably one of the least-known of the published portraits of John Ruskin, this was drawn at the request of the artist. The request was made to Ruskin through a mutual friend, Mrs. Walter Severn, Arthur Severn's sister-in-law. Replying to the request, Ruskin wrote:

"I'll sit—since *you* have asked me, but I always refuse in general, however I'll have this portrait different from any that have been yet—only I always fall asleep in a quarter of an hour, so everything in the way of expression must be got—tell the artist—in ten minutes".²³

In due course the sitting was arranged and took place in Ruskin's study at Herne Hill. The Ruskins had lived at 28 Herne Hill before moving to a larger house in Denmark Hill. They retained the lease of the Herne Hill house and when Ruskin's cousin, Joan Agnew, married Arthur Severn, the lease of the house was given to them as a wedding present. Ruskin's old nursery was kept as a study for his use when he was in London, after the Denmark Hill house was sold and he made his home at Coniston.

Continuing the account of the sitting in the words of the artist:

"When I asked what his wish was with regard to the view I should take of his face, he without answering rushed out of the room and returned with a bedroom looking-glass, saying 'Get behind me, and you will see reflected the particular view I wish you to take'. After sitting for two hours with no pause in the conversation, which was most interesting and charming, he promised me another sitting if I should wish it".²⁴

The second sitting eventually was arranged and took place at Burne-Jones' studio. "When the drawing was finished, the professor said 'Yes, I see, you have got the hair from the eyebrow across the eye—it is quite right, but I usually pull

it out when I go into society . . .'.²⁴ The hair did not quite satisfy Ruskin and he touched it up with a few strokes of a chalk pencil, easily noticeable in the original.

It is interesting that we have portraits of Ruskin in both his Brantwood and his London study, painted within two years of each other. It may be noticed that Ruskin looks younger in this Wirgman portrait than he does in the 1881-2 Collingwood picture.



Fig. XII.
John Ruskin
aet 69, by
Ethel Webling,
1888.
Miniature on ivory,
oval, 4 in. x 3½ in.
Exhibited: Royal
Academy 1888
(No. 1546). Works
Cat.: 56.
Present owner:
Major Ruskin Watts.

Ethel Webling was one of the daughters of R. T. Webling. They were all talented children from youth. Ruskin first met them in 1879 when he attended a series of recitations which the children were in the habit of giving. Two of the sisters, Peggy and Rosalind, were subsequently Ruskin's guests at Brantwood. Peggy later published her impressions of the visit in her "Sketch of John Ruskin".

Ruskin was much taken with the children's recitations and recommended many people to attend them. Writing to one such friend in 1884, after she had attended a performance, Ruskin said:

"I'm so glad you liked those girlies' recitations, for they are good girls all. The two I caught and kept at Brantwood were Rosalind and Peggy—Rosalind is stupid, but as active as a cat and always nice to look at—Peggy always amusing, and I expected to have made something of her—but she ends—roundly off—and wont be more than she is—Josephine is clever, and extremely nice and good—the fuzzy one, Ruth, was kept long at dressmaking . . . there's another, the oldest, who paints—in a fuzzy manner. Their father has a great deal of quaint character—which is distributed among all the five".

Peggy was to become the author of the family, writing a number of books including her autobiography. Her pamphlet on Ruskin was illustrated by a silver point drawing of Ruskin by her sister Ethel.

Ethel became an artist, specialising in portrait miniatures. The present miniature, painted in 1888, was given by her to her nephew, Josephine's son, who is the present owner and namesake of the subject.

Portrait XIII. John Ruskin aet 78 by Arthur Severn (1842-1931), 1897. (Not reproduced)

Oil; 23 in. x 19 in.; signed. Reproduced: Works XXXVIII, frontis; Wedmore: Turner & Ruskin, 1900, Vol. 2, facing contents. Exhibited: Ruskin Exhibition, Keswick, 1909, no. 87; Ruskin Centenary Exhibition, Coniston, 1919, no. 212. Ruskin Centenary Exhibition, London, 1919, no. 160. Works Cat.: 63. Present owners: Trustees of the Coniston Institute, Coniston Museum.

This portrait was painted from the preliminary sketch of 1897 described and illustrated in the first article in this series.²⁵ It was apparently not completed until 1898-9 since this date appears on the canvas. But it must be considered a likeness of Ruskin in 1897. The differences between this portrait and the finished watercolour sketch now at Bembridge are so slight that it is not necessary to reproduce it here.



Fig. XIV. John Ruskin aet 78 by W. G. Collingwood (1854-1932), 1897.

Oils; 29 in. x 26½ in. Exhibited: Royal Society of British Artists. Works Cat.: 65. Present owners: Trustees of the Coniston Institute, Coniston Museum.

As was the case with the previous portrait by Severn, this painting by Collingwood now at Coniston is very similar to the one at Bembridge, described in the earlier article.²⁶ The Bembridge portrait is either a completed sketch for that at Coniston, or else a copy by the artist made from the Coniston picture.

There are, however, a few additional details in the present portrait—the notebook and pen-holder on the table—which do not appear in the Bembridge version.

FOOTNOTES

- ¹ "Some Portraits of John Ruskin", *Apollo*, December 1960; pp. 190-5.
- ² Hereafter known as "Works".
- ³ Reprinted with alterations and additions from his article in the *Magazine of Art*, January 1891.
- ⁴ Works XXXVIII, p. 207; hereafter known as "Works Cat.".
- ⁵ *Apollo*, December 1960, pp. 191-2, No. 2.
- ⁶ No. 789 in Cook & Wedderburn's *Catalogue of Drawings, Works XXXVIII*.
- ⁷ Bembridge MS. 8, p. 69.
- ⁸ James: Order of Release, 1948, p. 218.
- ⁹ Quennell: John Ruskin, *Portrait of a Prophet*, 1949, p. 110.
- ¹⁰ J. J. Ruskin's Account Book, Bembridge MS. 29.
- ¹¹ Works XVII, pp. cxiv-v; XXXVIII, pp. 208, 275.
- ¹² Works XVII, pp. cxiv-v.
- ¹³ Manchester Ruskin Exhibition Catalogue, 1904, p. 115.
- ¹⁴ Collingwood: *Life & Works of John Ruskin*, 1893, Vol. 1, p. ix.
- ¹⁵ Ruskin's Diary, 29 & 30 January, 1873.
- ¹⁶ *Apollo*, December 1960, p. 193, No. 7.
- ¹⁷ Norton: Letters of John Ruskin, *Atlantic Monthly*, Sept 1904, p. 383.
- ¹⁸ *Apollo*, December 1960, p. 193, No. 7.
- ¹⁹ Works XXXVII, p. 301.
- ²⁰ Works XXXVII, p. 303.
- ²¹ Quoted in Works XXXVIII, p. 210.
- ²² Works XXXVII, p. 427. Letter dated 28 Dec. 1882.
- ²³ Letter, J.R.—Mrs. Walter Severn, 14 Feb. 1884.
- ²⁴ Letter, Wirgman—M. H. Spielman, 24 April 1893.
- ²⁵ *Apollo*, December, 1960, p. 195, No. 11.
- ²⁶ *Apollo*, December 1960, p. 195, No. 12.

THE ROMANCE OF A FIREPLACE

By CHARLES OMAN

I FIRST made the acquaintance of the subject of this article, in a warehouse off the Tottenham Court Road in July, 1934. As may be seen from the photograph taken about this time (Fig. I), it then consisted of a very elaborate fireplace with fire-irons all of burnished steel with applied decoration of gilt copper, gilt brass and cut steel. On the mantles shelf was a vase-shaped perfume-burner flanked by a pair of candlestick-like ornaments and a pair of vases, all in the same style. They had all come from Hinton Manor, near Faringdon, Berks, where, as I later learnt from Lady Page who had been brought up in the house, they had been installed in the drawing room by her grandfather when he inherited the property in 1880.

During the months which intervened before the outbreak of war the fireplace changed hands. Though each dealer was convinced of the importance of his acquisition, customers were probably deterred by the fear that it would require constant attention in the damp English climate. This misgiving was all too justified. When war broke out in 1939, it was the property of Mr. Thomas Harris who warehoused it for the period of hostilities. When he reclaimed it in due course, it was rusted all over. The only irreparable loss was the pair of candlestick-like ornaments which has disappeared entirely. Investigation showed that the steelwork could be restored to its original condition but that the process would be lengthy and expensive. Mr. Harris who was intending to retire from business, decided to offer the piece to the Victoria and Albert Museum as a gift. It became the stock

job for the smith, Mr. R. C. Southernwood and emerged from his hands in its pristine condition about four years later (Fig. II).

Since the fireplace appears to be unique, its place of manufacture was not immediately obvious. Though traces of the Adam style can be found in the design, it does not look like a product of the Birmingham workshops of Matthew Boulton, nor is the general impression that it leaves English. A search through possible Continental alternatives, everything seemed to point to Tula being the place of origin. This town lies 120 miles south of Moscow and in 1705 there was founded there the principal arms factory of the Russian empire. In its early days its activities were confined to the making of service weapons but by the 1730s luxury weapons, both swords and guns, were being produced by craftsmen associated with the arsenal but working in their own workshops. The next stage of development took place in the reign of the Empress Catherine II (1762-96), when burnished steel articles of furniture, enriched with applied cut steel, gilt copper and gilt brass ornaments, began to be produced. Thus the Hermitage Museum, Leningrad, possesses a very richly adorned casket made for the Empress Catherine, whilst at the former palace at Gatchina, near Leningrad, were several late XVIIIth century dressing-tables and chairs. It is evident that small tables, ornamental vases, candlesticks and inkstands were made in considerable numbers. Examples sometimes turn up in London where their origin is usually not recognised.

THE ROMANCE OF A FIREPLACE



Fig. I. The fireplace as it was in 1939. The ornaments on each side of the perfume burner are now lost.



Fig. II. The fireplace after cleaning. (The candlesticks do not belong). Courtesy of the Victoria and Albert Museum.

When I visited Russia in 1958 I took photographs of the fireplace and showed them to the appropriate specialists in Moscow and Leningrad. Both doubted my attribution, saying that they had never seen anything similar urging besides that stoves and not fireplaces were used in Russia. These replies dismayed me, since I could think of no alternatives. The problem remained in abeyance until I happened to come across *The Russian Journals of Martha and Catherine Wilmot*¹ and read the following passage in a letter from Martha to her father dated from Moscow, Sunday, 13th December, 1806. It reads:

"I am charm'd that the box of odds & ends afforded some amusement. Have you found out that the Curiosity from Tula is a Machine for perfuming the rooms? . . . Its office I suppose will now be to lie quietly on the steel chimney piece, to match which K [her sister Catherine] is to take over a pair of Steel Candlesticks of Tula Manufacture likewise".

It is now necessary to say something of the two Miss Wilmots and to explain how they found their way to Russia as the guests of a redoubtable Russian blue-stocking. Perhaps it is best to begin with the last of the trio. Catherine Vorontsov was born in 1743 into a family already of great political importance. She was very well educated and early developed a love for books. Never a beauty she was all the same married off early to Prince Michael Dashkov. At the age of nineteen she became involved in an affair which was destined to dog her for the rest of her life. When the Empress Elizabeth died in December, 1761, she was succeeded by her nephew Peter III. Princess Dashkov had been frequenting the Court for some time and had fallen under the

¹ Edited by the Marchioness of Londonderry and H. M. Hyde (Macmillan, 1934).

Fig. III. The mantleshelf ornaments in course of cleaning. One vase has been cleaned but the "machine for perfuming the rooms" and the other vase await attention. Courtesy of the Victoria and Albert Museum.



spell of the new Emperor's wife, Catherine who was out to gain support for herself wherever she could, even from the most unlikely persons. Catherine's position was critical, since it was notorious that her husband was about to repudiate her in order to replace her by his mistress, Elizabeth Vorontsov, the sister of the Princess. The latter moved in the circle from which Catherine recruited her conspirators and imagined that she was in all their confidences. When Catherine touched off her plot the Princess rode round dressed in an officer's uniform rallying the troops to the cause which she had espoused. Since she never learnt to view her own part in the revolution in a proper perspective, she felt disgruntled when no favours were showered upon her. After the early death of Prince Dashkov, she decided to travel abroad. Outside Russia she was a resounding success. No one questioned her account of her share in the revolution and



Fig. IV. Princess Dashkov in exile in 1796 during the reign of Paul. Oil painting by Salvatore Ivanovich Tonci. Courtesy of the Hermitage Museum, Leningrad.

Europe was waiting hungrily for the sort of heroine which Sir Walter Scott was to conjure up. She could hold her own with the blue-stockings anywhere. At Spa she made the acquaintance of a Mrs. Hamilton, an Anglo-Irish lady. A lifelong friendship developed and she invited Mrs. Hamilton to visit her in Russia. A standing invitation was extended to Mrs. Hamilton's nieces Martha and Catherine Wilmot. The loss of a brother in 1802, impelled Martha to try to get away for a time from her father's house at Glanmire, outside Cork, and she found that the invitation to Russia still held good. After her return to Russia, the Empress Catherine had received the Princess into favour and appointed her Director of the Academy of Sciences. After the death of his mother, the Emperor Paul started to revenge himself on all her friends and old age did not preserve Princess Dashkov from being sent into exile for her boasted share in the 1762 revolution (Fig. IV). With the murder of Paul, however, she was able once more to enjoy her great wealth, though she chose to live mostly on her estate at Troitskoye, south of Moscow. It was here that Martha Wilmot (Fig. V) found her. Soon gifts were being showered upon her, generally small and rich but sometimes bulky and costly only in transport. Thus on 24th October, 1804, she noted in her journal "today arrived three iron bedsteads, which have been made at Tula, which the dear Princess is to send to my Father and Mother, and to Robert and Eliza". They reached Cork thirteen months later. It was fully in keeping with the record of the "dear Princess" to have commissioned and despatched the fireplace with its fittings with a like generosity. Martha, moreover, had considerable artistic talents and may have provided the Tula craftsmen with sketches showing what was wanted.



Fig. V. Martha Wilmot. Pastel drawing by I. Slater.

Since the Russian experts with whom I discussed the fireplace in 1958, rejected it principally because they knew of nothing similar from Tula, it seems likely that it always was unique.² I am not in a position to prove that the Wilmot fireplace is the same as the one which found its way to Hinton but it seems most probable. In 1812 Martha Wilmot married the Rev. William Bradford, whereupon her father abandoned Ireland and went to live at Clifton where he died three years later. Bradford took his bride to his living of Storrington, Sussex, but in 1819 he received an offer of the attractive job of chaplain to the Vienna embassy. The Bradfords only came back to Storrington in 1829—a curate had taken duty in the meanwhile—but Martha had to leave the rectory when her husband died in 1857. She went to live with a daughter near Dublin, dying in 1873. Her daughter died in 1881, leaving no issue.

It is likely that the fireplace remained at Storrington rectory until 1857 and was then sold. Supposing, however, that Lady Page's information about the date of installation at Hinton is not quite accurate, it is possible that it did not arrive until after the death of Martha's daughter in 1881.

I must record my thanks to Professor H. Montgomery Hyde for help and for directing my attention to the fact that he had not used the Wilmot papers exhaustively and to Miss C. Bonfield, assistant librarian of the Royal Irish Academy, for supplying some points from the unpublished material. Thanks are due also to the Hermitage Museum, Leningrad, for the illustration of Princess Dashkov and to the Victoria and Albert Museum for those of the fireplace.

² They were also not quite correct in denying the use of fireplaces in Russia. When Martha Wilmot lodged with Countess Vorontsov on 5th March, 1808, she noted—"When I went to the Countess's Apartments I found them brilliant with lights and a blazing fire in the Chimney. The House is very much in the Style of an elegant English House."

CHINESE WORKS OF ART IN ENGLISH COLLECTIONS: THE COLLECTION OF MRS. LEOPOLD DREYFUS Part II

By E. E. BLUETT



Fig. XVI. Silvered bronze paper-weight. Actual size.

BEFORE discussing the important Ming section of this collection mention should be made of a delightful little Sung specimen—a silvered bronze weight modelled with a finely executed figure of a fabulous animal coiled and biting his bushy tail (Fig. XVI). This kind of weight is often referred to as a sleeve-weight, that is one made to place on the sleeves of the robe covering a corpse. But this description is not necessarily correct and in this particular instance seems to be quite inappropriate. Chinese dictionaries refer to these weights as *Shu-chên*—literally “book press”—in modern terminology “paper-weight” and that is surely the purpose of this beautiful little work of art: it is far too luxurious an object to be placed or left in a tomb—its natural *habitat* is the table of a scholar. It is significant, moreover, that weights of this merit are seldom if ever found in pairs.

Chinese ceramic art having passed through the three essential phases in its evolution and development—first the intricacies of paste composition and manner of firing, then the production of true porcelain with noticeable emphasis on beauty of form and thirdly the perfecting of glazing processes especially those of the felspathic or high-fired variety—these stages passed the artist-potter of the Ming period found himself in a widely extended field wherein opportunity abounded for the exercise of skill in decoration and, withal, artistic expression in one or other of its many forms. That the potters were not slow to take advantage of the opportunities thus presented to them is evident when we read in early Chinese records of the wide range of pottery and porcelain objects produced during the three hundred years of this period and of the great variety of decorative schemes employed. The Dreyfus collection contains some notable examples of this famous dynastic period a few of which we are able to illustrate here.

One of the earlier pieces is a remarkable drinking vessel of XIVth century date painted with a floral pattern in under-glaze red (Fig. XVII). Its form is one which has given rise to some conjecture: it is sometimes described as that of a narghile or hookah but this it cannot be for, although the type is not indigenous to China examples in pottery of the

[Part I appeared in the April issue]



Fig. XVII. Drinking vessel—“Kendî”. Under-glaze red decoration. Height 6½ ins.

T'ang period (A.D. 618-906) are known to exist and, in any case, tobacco was not introduced into Asia until the XVIth century. It seems to be established that it is in fact an unusual kind of drinking vessel the fluid poured from the mamillary spout without necessarily touching the lips. Judged by the comparative evenness of the red colouring this example shows that the potters were well on the way to mastering the almost insurmountable difficulties of firing copper oxide under the glaze and producing a pure red.

A little later—it is difficult to say how much later, half a century perhaps—blue-and-white porcelain reached, among native connoisseurs at any rate, the summit of its fame and it is now generally recognized that the work of the artist-potter in this field during the short reign of *Hsüan-tê* (A.D. 1426-1435) has never been excelled. Fig. XVIII shows a dish of this date and here the freedom of design, admirable spacing and directness of line-work proclaim the immense superiority of this draughtsman's work over all later efforts to produce a similar picture. Some painting in overglaze enamels was practised during this reign and there is in the collection a charming little melon-shaped vase formerly in the Alfred Clark collection which, owing in part to the presence of turquoise-blue in the palette of enamels, may credibly be ascribed to *Hsüan-tê*. This vase is illustrated in Fig. XIX. But the work of the enamelling potters of that day was undoubtedly eclipsed by that of the *Ch'êng-hua* artists.

Enamelled porcelain that can be satisfactorily assigned to this reign-period is rare but there is enough to be seen in



Fig. XVIII. Blue-and-white dish, XV century.
Diameter 16 ins.

the leading public and private collections to justify the enthusiastic praise lavished upon it by writers of some of the XVIth century commentaries. *Kao Chiang-tsun*, the writer of an ode on three chicken-cups of *Ch'êng-hua* porcelain remarks: "The wine-cups of *Ch'êng-hua* porcelain . . . are



Fig. XIX. Melon-shaped vase, XV century.
Diameter 3½ ins.

remarkable for artistic drawing . . . The chicken-cups are decorated with mutan peonies, below with hen and chickens instinct with life and movement". *Sun Ch'êng-tse* writing about five-colour wares and quoting this ode says: "Those who have such keep them secretly, a pair is better than the most precious jade. The chicken-cups are best of all and most famous . . . These things have always been scarce; wealthy people prefer them to books or any other antiques" . . . and much more in similar vein. On a more materialistic plane the author of the *P'u shu t'ing chi* (XVIIth century) writes: "I used often . . . to visit the fair at the Buddhist temple *Tz'u-jên Su* . . . and I used to see on exhibition there collections of old porcelain bowls. For those of *Wan-li*



Fig. XX. Pair of *Ch'êng-hua* "Chicken cups".

porcelain a few taels of silver was the price, for those marked *Hsüan-tê* and *Ch'êng-hua* from two to five times as much, while for the chicken-cups it was of no use offering less than five twenty-tael ingots of silver."

The pair of chicken-cups belonging to Mrs. Dreyfus are among the most precious objects in the whole collection. It is not possible to judge their merit from any kind of pictorial representation but it may be that something of the life and movement in the drawing of the birds can be seen in the illustration (Fig. XX). It is more likely that, in the words of one of the Chinese writers "When examined by the window their brilliance is dazzling. The insect is suspicious of the hen who is seeking food for two or three pairs of chickens". The writing of the date-mark as seen on the up-



Fig. XXI. *Fa hua* vase. Height 10½ ins.



Fig. XXII. Altar vessel. Blue glaze.
Height 10½ ins.

turned cup should be noticed; students of Chinese calligraphy will note with interest that the mark is in the same hand-writing as that seen on the well-known "Palace Bowls" of this reign.¹

Fa hua, the most luxuriously colourful of all the decorative schemes of the Ming potter, is represented in a handsome *mei p'ing*—"hawthorn vase". This sumptuous ware was doubtless made for and intended to adorn the homes of well-to-do Chinese of the day—the example illustrated (Fig. XXI) is of early XVth century date—and its decoration called for a high degree of the potter's skill. Thin fillets of clay forming the pattern were laid on the body of the vase or vessel and at a second firing the cloisons thus formed were filled in with brightly coloured glazes, usually dark blue, yellow, turquoise-blue and a kind of greyish-white. A variant of the *fa hua* is seen in the splendid altar vessel illustrated in Fig. XXII. On the body of the vase the Imperial dragon has been outlined and carved before firing and the ground skilfully filled in with deep blue glaze. Blue is the symbolical colour of the sky and it is probable that this vessel is one of a set designed for use in the altar of the Temple of Heaven at Peking where the ceremonial vessels are known to be glazed dark blue. A complete set of these altar vessels may be seen in the Grandidier collection in the Louvre.

A blue-and-white hawthorn vase (*mei p'ing*) is illustrated in Fig. XXIII. The floral design is reminiscent of early XVth century patterns but the blue with which it is painted is of the pale silvery blue tint commonly associated with

¹ In Vol. XIII "Transactions of the Oriental Ceramic Society" the writing of the Ming character is dealt with in some detail.



Fig. XXIII. Blue-and-white vase. Height 9 ins.

Chêng-te porcelains and this coupled with the lower border pattern typical of that period determines its date. Another blue-and-white vase of high quality and much later date—probably Wan-li (1573-1619)—has Arabic characters inscribed within medallions on the body. This kind of inscription is more commonly seen on blue-and-white of *Chêng-tê* date (1506-1521) where the calligraphy is more decided and accurate than it appears to be here (Fig. XXIV).



Fig. XXIV.
Blue-and-white
vase with
Arabic
inscription.
Height 7¾ ins.

The five-colour (*wu ts'ai*) porcelain of the latter part of the XVIth century is famed for its technical excellence and the brilliance of its enamel colouring. The designs tend to become stereotyped however and the *Wan-li* dish illustrated (Fig. XXV)—a fine example of its kind—is representative of a large and well known class, the dragon symbolizing the Emperor and the phoenix the Empress. A happy departure from the conventional is seen in a charming little saucer-dish illustrated (Fig. XXVI). This little ceramic birthday-card is painted with a fir tree, the trunk twisted in the form of the character *Shou* (longevity) the sender wishing the recipient a long life.

No finer ceramic craftsmanship is known in the sphere of pierced and reticulated work than that exhibited by the *ling lung* cups of the *Wan-li* potters. The name, probably an onomatopaeic related to the tinkling of finely carved jade ornaments connotes the most delicate handiwork whether in jade, porcelain or other materials and this is seen to advantage in a *ling lung* cup owned by Mrs. Dreyfus.² The sides of the cup are carved with a quatrefoil diaper and in biscuit relief with figures of *Shou Lao* and the eight immortals in five equidistant medallions. This remarkable cup was formerly in the Alfred Clark collection and was illustrated in an article in *APOLLO* in November, 1933. Later it was shown at the Exhibition of Arts of the Ming Dynasty at the Arts Council Gallery, London, when it was illustrated in the catalogue (No. 94).

Eastern peoples delight in crediting natural materials, precious and semi-precious stones and other substances with prophylactic—sometimes magic—qualities. Objects of daily use for practical or ritual purposes are frequently carved or fashioned from these substances and many of them are prized as much for their supposed medicinal properties as they are for their decorative value. Jade, cornelian and amethyst are among the stones said to possess these curative qualities and the horn of the rhinoceros, when formed into cups, is said at once to detect the presence of poison in any fluid poured into it. Of the three kinds of horn the translucent amber-tinted variety was favoured by the best carvers, that of a reddish tint next while the nearly black horns were, and still are, ground to powder for medicinal purposes. It is clear that the horns in the Dreyfus collection have been chosen for the beauty of the material, the splendour of the carving and the interest of the subjects represented. Their tints range from that of a translucent gold, through semi-opaque amber to a rich brown; all exhibit highly finished carving and the subjects portrayed are widely varied. In Fig. XXVII we see a representation of Chang-ch'ien, a minister of the Han Emperor Wu-ti, celebrated for his numerous journeyings and said to be the first Chinese to penetrate China up to the source of the Yellow River. According to legend he finally reached the Milky Way and here he is seen returning from it on his raft boat.

Precise dating of these horns is very difficult but we occasionally find one whose form fixes it, from a stylistic standpoint, in a given century or period and this is usually a reliable guide. Such a horn is illustrated in Fig. XXVIII where we see an inverted cup carved with a figure of Pu-tai Mi-lo-fo a form with which we are familiar in porcelain of the Ming period. A tablet inscribed with the reign-mark of Wan-li (A.D. 1573-1619) covers the mouth of this cup and there appears to be no reason to doubt the accuracy of this attribution. Another very rare carving is a cup in the form of half a gourd the tendrils clinging to the outside—a

² See Hansford "A glossary of Chinese Art and Archaeology" p. 22.

Fig. XXVII. Rhinoceros horn carving. Length 8½ ins.

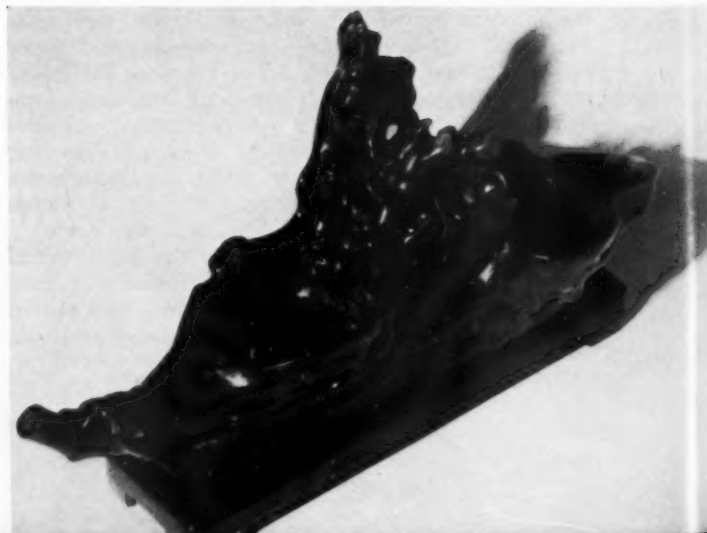


Fig. XXV.
Wu ts'ai
(five colour)
dish.
Diameter
9 ins.



Fig. XXVI.
Saucer with
shou
(Longevity)
symbol.
Diameter
5¼ ins.

beautiful piece of work. Most of the cups are of the usual upright form with elaborate and finely carved handles some of them representing lively climbing dragons and others branches of the prunus tree seeming to grow out of the side of the cup. A simpler form is seen in a lovely little cup, exceptionally translucent and of a pale golden tint; its form is unusually graceful and one which suggests a ritual vessel—a libation cup—of very early days.



CHINESE WORKS OF ART IN ENGLISH COLLECTIONS



Fig. XXIX.
Red lacquer
dish.
Diameter
8 ins.



Fig. XXVIII.
Rhinoceros
horn carving.
Height 7 ins.



Fig. XXX. Red lacquer dish. (a) Interior, (b) underside.
Diameter 10 ins.

Reliable literary data concerning old Chinese lacquer is sparse and European collectors eager to gather knowledge on the subject are dependent in the main upon articles contributed to learned journals by present-day investigators. Prominent among these are Sir Harry Garner in this country and Mr. Fritz Low-Beer in the United States. Thanks to the researches of these students it is now possible to follow the progress of art and development of technique of much of the lacquer to be seen in present-day English collections. Most of the lacquer in this collection is the *chu ch'i* "cinnabar lac", that is lacquer coloured red by the admission of ground native cinnabar. This is applied in several thin layers and after hardening realistic designs or conventional patterns are carved through, usually as far as the lowest layer. Ming lacquer is by general consent the most beautiful; it also exhibits the finest craftsmanship and, incidentally, it is the most difficult to obtain.

There are some delightful small boxes in the collection.

The first to catch one's eye is a *Wan-li* specimen of brilliant red lacquer carved with a peony in full blossom surrounded with leaf sprays; another of cylindrical form finely carved with sprays of litchi fruit, perhaps of rather earlier date; a few examples of *guri*—that is the "carved lacquer in which alternate layers of different colour are used to provide a decorative feature" (Garner). There are two remarkable dishes in the collection. One of these (Fig. XXIX) has a wide border of *guri* the centre inlaid with a circular panel carved with birds on tree branches. Both border and centre though separate are of XVIth century date. Fig. XXX illustrates (a) the front and (b) the underside of a very rare specimen. Here we see a dish the interior finely carved with prunus and fir trees, lizard, mantis and moths and the centre of the base with a splendid pattern in *guri* with border of similar design to that of the interior.

(To be concluded)

ARMORIAL BOOKBINDINGS FROM THE CLEMENTS COLLECTION

By JOHN P. HARTHAN

IN THE LIBRARY OF THE VICTORIA AND ALBERT MUSEUM—PART II



Fig. I. The stamp of Charles Blount (c. 1560-1606), Lord Mountjoy. Boissard (J. J.). *Vitae et icones Sultanorum Turciorum*. Frankfurt, 1596.

THE bookstamps in the Clements Collection dating from the first half of the XVIIth century belong mainly, apart from royalty, to two types of owners. On the one hand, continuing in the Elizabethan tradition, are the courtiers whose splendid bookstamps, often on author's dedicatory copies, indicate literary patronage not always combined with a genuine love of books. The second group of owners comprises the circle of antiquaries, genealogists, heralds and gentlemen-scholars whose study of British antiquity laid the foundation of modern historical scholarship. Since only persons of social or intellectual status acquired personal bookstamps during the reigns of James I and Charles I, a study of the armorial bindings of this period gives a con-

spectus of events at court, of developments in intellectual life, and even of the weightier affairs of church and state which were to culminate in the Civil War.

Among the courtiers of Elizabeth I who survived into the new reign was Charles Blount (c. 1560-1606), Lord Mountjoy. As a personable young man he had attracted the Queen's attention and made Essex jealous; later he had a distinguished career as member of parliament, soldier, and Lord Deputy in Ireland. In 1605 he went through a doubtfully valid form of marriage with Essex's sister Penelope, the divorced or separated wife of Lord Rich. This marriage is of interest in that it was celebrated by William Laud, then Mountjoy's chaplain, whose complicity in the matter delayed his career at court. Mountjoy's bookstamp is a striking design of a sun charged in the centre with an eye, a device taken from one of the crests used by the Blount family. The binding is a typical late Elizabethan design consisting of a rectangular panel with blocked corner-pieces, and the sun, surrounded by the Garter, dominating the centre (Fig. I). Over a span of 40 years we may imagine the Blount 'sun in his splendour' following the career of the former chaplain who became Archbishop of Canterbury in 1633. In Laud's stamp the arms of the see of Canterbury, in the dexter half of the shield, impale the arms which were granted by William Camden, Clarenceux king of arms, to Laud in 1621 when Bishop elect of St. David's (Fig. II).

Another courtier who achieved temporary notoriety in the new reign was William Seymour (1587-1660), second Earl of Hertford, and husband for a few weeks to the unfortunate Arabella Stuart. On the binding here illustrated his arms are stamped no less than five times in a quincunx design (Fig. III).

An heraldic curiosity among early XVIIth century stamps is that of Oliver St. John (c. 1560-1630), Viscount Grandison and Baron Tregoz. It consists of the sinister supporter of the St. John arms used as a crest (Fig. IV). Standing on the wreath is an eagle displayed charged on its breast with a pair of hames, the lyre-shaped collar worn by cart-horses, here used as a shield on which are the ancient arms of the Tregoz family, per pale argent and gules charged

Fig. II. The stamp of William Laud (1573-1645), Archbishop of Canterbury. Danes (J.). *Paralipomena orthographiae*, London, 1639.

Fig. III. The stamp of Edward Seymour (1587-1660), 2nd Earl of Hertford. Speed (J.). *The Theatre of the Empire of Great Britaine*. London, 1611.

[Part I appeared in the issue of December, 1960]



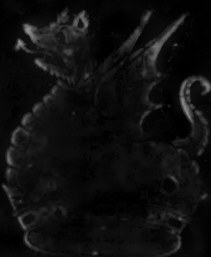


Fig. IV. The stamp of Oliver St. John (c. 1560-1630), Viscount Grandison. *Hemmingsen (N.). A. Postill, or Exposition of the Gospels. London, 1569.*

Fig. V. The stamp of Philip Herbert (1584-1650), Earl of Pembroke and Montgomery. *Panciroli (G.). Notitia dignitatum. Lyons, 1608.*

Fig. VI. The stamp of Anne Clifford (1590-1676), Countess of Dorset, afterwards Countess of Pembroke and Montgomery.

Boemus (J.). The manners, lawes and customes of all nations. London, 1611.

Fig. VII. The stamp of Robert Carr (c. 1587-1645), Earl of Somerset. *Bry (J. de). India orientalis, pars ix. Frankfurt, 1612.*

Fig. VIII. The stamp of Sir Edward Coke (1549-1633), Lord Chief Justice. *Diodorus Siculus, Bibliothecae historiae. Basel, 1578.*

with a crescent sable, with a smaller crescent thereon for difference. The hames were a badge of the St. John family, of Lydiard Tregoz, Wilts. Oliver St. John, a belligerent Protestant, was appointed Lord Deputy in Ireland in 1616 but was recalled in 1622 owing to his 'intolerable severity' against the Catholics. Two years earlier, in 1620, he had been created Viscount Grandison (hence the viscount's coronet on his bookstamp) with a special remainder to his niece Barbara St. John, who was married to Sir Edward Villiers, brother of the powerful Marquis of Buckingham. The special remainder clause was inserted for the benefit of the Villiers family as it passed over St. John's nephew who was both his heir-male and heir at law.

The three favourites of James I who successively dazzled the court after the king's arrival in England in 1603, Philip Herbert, Robert Carr and George Villiers, are all represented by fine stamps. The first and most fleeting was Philip Herbert (1584-1650), brother of the Earl of Pembroke. To this 'incomparable paire of brethren' Shakespeare dedicated his first folio in 1623, though Clarendon was later to write of Herbert that 'he pretended to no other qualification than to understand dogs or horses'. His armorial stamp displays the green wyvern crest of the Herberts standing upon a wreath with a hand in its beak, the crescent of a second son for difference upon its breast, encircled by the Garter and ensigned with an earl's coronet (Fig. V). In 1605, at the age of 20, Philip Herbert was created Earl of Montgomery; after his first wife's death he married, in 1630, the redoubtable Anne Clifford (1590-1676), only child of George Clifford, third earl of Cumberland, and Baroness de Clifford in her own right. She had earlier been married to Richard Sackville, third Earl of Dorset, who died in 1624. To this period belongs her armorial stamp of the red wyvern crest (the same fabulous beast as used by the Herberts though of a different colour) of the Cliffords which is shown nestling into a ducal coronet flanked by the initials 'AD' for Anne Dorset (Fig. VI).

According to Clarendon Herbert had not sat long in the royal sunshine before a new comet appeared at court in the person of Robert Carr, for whom he made way without fuss. Carr or Ker, who may have accompanied James I to London from Edinburgh, had the good luck to fall from his horse during a jousting match and engage the king's sympathetic attention. From page of honour to Viscount Rochester (1611) and Earl of Somerset (1613) was an ascent which he had attained by the age of 26. Carr would have received the Dukedom of the Orkneys if he and his wife Frances Howard, the divorced wife of Robert Devereux, Earl of Essex, had not become implicated in the murder, nearly two

years after the event, of Sir Thomas Overbury, the writer, and Carr's former friend who had opposed the divorce and marriage (though not the liaison). Both Carr and his wife were imprisoned in the Tower and found guilty of Overbury's murder but subsequently pardoned though never restored to favour. Carr did not die until 1645. His armorial stamp shows his coat-of-arms within the Garter supported by a lion and stag and ensigned by an earl's coronet, a peer's helmet and stag's head crest, with the unheeded motto 'Probitas sibi ipsi securitatis' ('Integrity is its own safeguard') on a scroll beneath; the small lion passant above the chevron in the first and fourth quarterings was an honourable augmentation granted to Carr when he was made a knight of the Garter (Fig. VII).

The secret history of the Overbury murder was unravelled, with a zeal which some thought excessive, by Sir Edward Coke (1549-1633), the formidable Lord Chief Justice. His bookstamp, reproduced in Fig VIII, occurs on a copy of Diodorus Siculus: *Bibliotheca historiae* (Basel, 1578). The prosecution of Carr and his wife was conducted by Sir Francis Bacon (1561-1626) who regarded his brief with some dismay, protesting that 'My Lord Coke hath filled this part with many frivolous things'. Bacon's crest of an ermine boar marked with a crescent is one of the boldest of early XVIIth century stamps and singularly appropriate for the fearless founder of modern science (Fig. IX).

To these two examples of lawyers' stamps may be added a third, that of the much less well-known Edward Gwynn (died c. 1645), barrister-at-law of the Middle Temple.

Fig. IX. The stamp of Sir Francis Bacon (1561-1626). *Book of Common Prayer. London, 1618.*

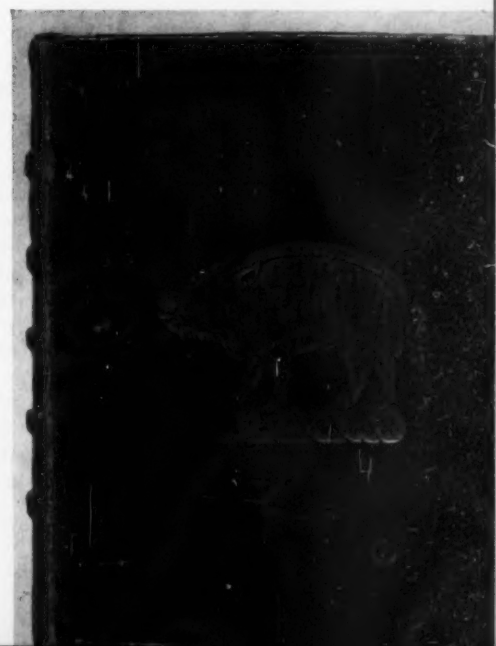
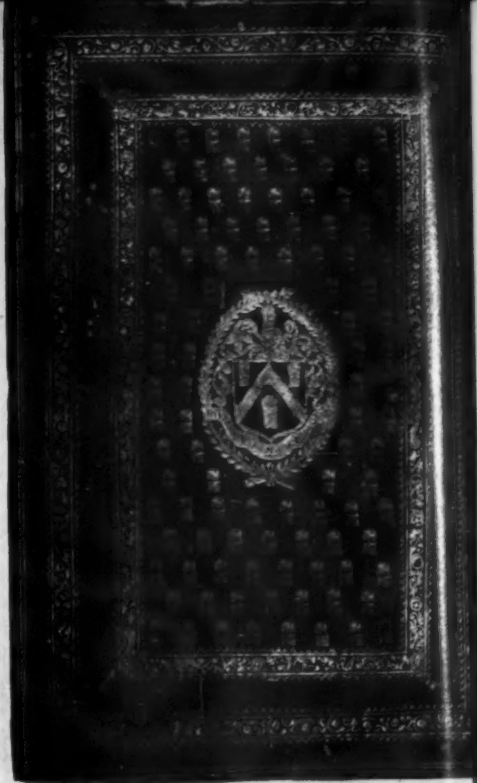




Fig. X. The stamp of the lawyer Edward Gwynn (d. 1649).
Medulla Parliamentalis. MS. dated 1622.



Fig. XI. The stamp of George Villiers (1592-1628), Duke of Buckingham. *Du Val (M.). Rosa Hispani-Anglica seu*



Malum Punicum Angl'Hispanicum. (Paris?, c. 1622).
Fig. XII. The stamp of Sir Balthazar Gerbier (1591-1667).
Genealogie de Messir B. Gerbier. Ms. c. 1640.

Gwynn did not use an armorial stamp but had his name stamped in gold with separate tools on the covers of his books. The Clements volume is one of the most decorative of the whole collection with a semis of large and small stars filling the space between the blocked centre and corner-pieces (Fig. X). Gwynn's name occurs on both covers flanking the centre ornament; the book is a transcript of parliamentary acts entitled *Medulla Parliamentis* with Gwynn's arms, dated 1622, emblazoned on the title-page. His chief claim to fame is as one of the earliest Shakespeare collectors. His volume of the nine 1619 quartos, still in its original binding, is now one of the treasures of the Folger Library.

James I's third favourite was George Villiers, nicknamed 'Steenie' in allusion to the description of St. Stephen in the Acts of the Apostles (ch. vi, v. 15) as having 'the face of an angel'. Villiers' ascent to power and influence followed the debacle of Robert Carr. His position was finally established when he became the guide and friend to Prince Charles whom he accompanied to Madrid in 1623 for the abortive negotiations for a marriage between Charles and the Infanta Maria. Villiers' stamp dates from between 1618, when he was made Marquis of Buckingham, and 1623 when he became Duke. It consists of a marquis's coronet, without helmet or crest, a shield of six quarterings within the Garter supported by a horse and stag, and the motto 'Fidei coticula crux' ('The Cross the Touchstone of Faith') on a scroll beneath (Fig. XI). This stamp occurs on the covers of a rare book relating to the projected Spanish marriage, the Latin first edition, printed before the English translation, of Du Val's *Rosa Hispani-Anglice seu Malum Punicum Angl'Hispanicum*, published in 1622. The English rose and Spanish pomegranate symbolise Charles and the Infanta whose portraits appear on the engraved title-page with their hands joined, somewhat prematurely, by Christ; pomegranates also appear in the decoration of the covers. One may assume that the book was a presentation copy to Buckingham thus acquiring a possibly unique association value.

Buckingham's services to art, collecting and connoisseurship had more permanent results than his political manoeuvres. As a collector he was second only to Thomas Howard, Earl of Arundel, but equally important was the stimulus his dynamic personality and generous disposition brought to others. In 1627, the same year in which he purchased Rubens' collection of antique statues, he persuaded Charles I to buy the Duke of Mantua's pictures. Besides Rubens he patronised Cornelis Jansson, David Mytens the Elder, Gerard van Honthorst, and Gentileschi. Even the Spanish fiasco of 1623 was turned to cultural advantage. Instead of the Infanta, Buckingham and Charles returned to England from Madrid with an outstanding piece of statuary, the great marble group of Samson slaying a Philistine by Giovanni da Bologna which is now in the Victoria and Albert Museum, London. Philip IV of Spain presented this group to Prince Charles who gave it in turn to Buckingham.

The transport of this 'great stone statue' to Buckingham's home at York House, Westminster, was arranged by his agent Balthazar Gerbier (1591-1667). Born at Middelburg of Huguenot parentage Gerbier was a man of many abilities—diplomat, writer, architect, painter of miniatures, and educationalist—with a flair for making himself useful to the rich and powerful. Charles I knighted him in 1628 and appointed him Master of Ceremonies at court in 1641 after the death of Sir James Finet. Gerbier's armorial bookstamp, a chevron between three garbs or sheaves of corn (an example of canting heraldry), with the confident motto 'Heureux qui en Dieu se confie', occurs on a black morocco binding decorated in gilt with a double panel-design; the inner panel is filled with a semis of wheat sheaves taken from his crest (Fig. XII). This showy though coarsely executed binding is on a manuscript collection of documents and illuminated coats-of-arms relating to Gerbier and his family.

Ecclesiastics are well represented in the Clements Collection. The series of rare mid-XVIth century armorial stamps of

Scottish clerics, described in the first article, continues with stamps of all the archbishops of Canterbury from Matthew Parker (d. 1575) to William Sancroft (d. 1691) except for Parker's immediate successor, Edmund Grindall. The archbishopric of York is represented by the stamp of the Welshman John Williams (archbishop 1642-1650), Francis Bacon's executor, who changed sides in the Civil War when he saw the Parliamentarians gaining the upper hand. A most attractive stamp, belonging to a cleric of lower rank, is that of the Rev. William Crashaw (1572-1626), a noted Puritan divine. His device of two clasped hands in front of an anchor exists in two sizes, an indication of awareness that a stamp should be related to the proportions of the book on which it appears. The charming binding in the Clements Collection shows the anchor surrounded by its chain, with Crashaw's initials 'WC' (the C has been erased) between the flukes (Fig. XIII). An interest in bookbinding was shared by his son, Richard Crashaw the poet, who frequently visited the religious community of Little Gidding, in Huntingdonshire, where Nicholas Ferrar established a bindery; references to bookbinding terms are found in Crashaw's poems.

A typical episcopal stamp of the first half of the XVIIth century is that of James Ussher (1581-1656) who became Archbishop of Armagh in 1625. This is the earliest Irish bookstamp in the Clements Collection if those belonging to Lord Mountjoy, Oliver St. John, and George Carew (1576-1629), Earl of Totness, whose connections with Ireland were through office and not by birth, be excluded. Ussher's stamp shows his family arms, a chevron ermine between three batons, impaling those of the see of Armagh, azure, an episcopal staff argent, headed with a cross pattée gold surmounted by a pall argent charged with three (should be four) crosses pattée fitchée sable (Fig. XIV). These arms are identical with those of the see of Canterbury though no colours appear on either of the stamps (cf. Laud's stamp, Fig. II).

Ussher made frequent visits to England to buy books for the library of Trinity College, Dublin, as well as for his own great collection which was presented to Trinity College after his death by Charles II in 1661. As scholar, historian and collector Ussher came into contact with such men as Sir Thomas Bodley, Sir Robert Cotton, William Camden, and his own countryman Sir James Ware, Auditor-General of Ireland, who were similarly occupied in salvaging the records of English history which had been so wantonly dispersed during the Reformation and dissolution of the monastic houses. As early as 1566 Archbishop Parker had expressed anxiety about the fate of monastic records and manuscripts in a letter to William Cecil, Lord Burghley. But the systematic collection, preservation and transcription of medieval records made little progress until William Camden (1551-1623) and Sir Robert Cotton (1570-1631) began their labours. During the first half of the XVIIth century this great undertaking received much stimulus from the heralds. The system of heraldic Visitations took them into different parts of the country to record pedigrees and monumental inscriptions and to confirm or to issue grants of arms. While the heralds were carrying out their professional duties a number of landowners with scholarly tastes were also actively engaged in antiquarian studies; the influence of the country gentry in the decades preceding the Civil War was apparent, it is interesting to note, not only in the political field but also in scholarship.

In such an heraldically conscious age it is not surprising that a large proportion of these heralds and gentlemen-



Fig. XIII. The stamp of the Rev. William Crashaw (1572-1626). Puritan divine and father of the poet Richard Crashaw. *MS. of the New Testament. English, early XIVth century.*



Fig. XIV. The stamp of James Ussher (1581-1656), Archbishop of Armagh. *Mascardi (A.). Romanae dissertationes. Paris, 1639.*

scholars should have possessed personal bookstamps. That of Sir James Ware (1594-1666), an early Irish stamp from the same period as Archbishop Ussher's, exists only in a poor impression in the Clements Collection, but there are fine examples of both stamps, with four and six quarterings respectively, used by Sir Robert Bruce Cotton. Though personally modest, Cotton delighted in displaying the Cotton and Bruce arms (the latter giving him a distant claim to kinship with the Stuarts) in the windows of his houses. On the larger of his two bookstamps the Cotton arms, an eagle displayed, appear in the first quartering; the Bruce arms, a saltire and a chief, in the third; the royal arms of Scotland on an escutcheon of pretence in the fourth; and the arms of Edward the Confessor in the sixth quartering (Fig. XV).

William Camden, the most distinguished of the elder generation of antiquaries, does not appear to have owned a bookstamp. As Clarenceux herald he adopted the plan of appointing deputies to undertake heraldic Visitations, a practice which upset some of his elder colleagues, especially Ralph Brooke, York herald, but helped to launch younger men such as Augustine Vincent and John Philipot on successful careers. Augustine Vincent (c. 1584-1626), successively Rouge Poursuivant (1616) and Windsor herald (1625), had previously been a clerk in the Tower Record Office where he acquired an extensive knowledge of medi-

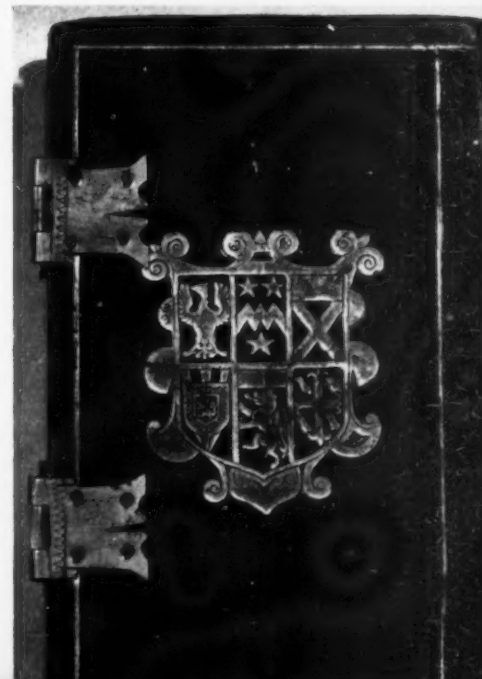


Fig. XV. The stamp of Sir Robert Cotton (1570-1631). *Philopatris (J.), pseud. An advertisement written to a Secretarie of the Lord Treasurers of Englande. 1572.*



Fig. XVI. The stamp of Augustine Vincent (c. 1584-1626), Windsor herald. *Geliot (L.)*. *Indice armorial*. Paris, 1635.

Fig. XVII. The stamp of Sir Richard St. George (d. 1635), Clarenceux herald. *Lists of the nobility engaged in the English Wars from the reigns of Edward II to Henry VII*. MS., 2nd quarter of XVIIth century.

eval archives. His bookstamp is a striking and unusual design (Fig. XVI). In the grant of arms conferred on him in 1621 his descent was traced from a Robert Vincent, described as clerk of the kitchen to Richard Neville (1428-1471), Earl of Warwick. An allusion to the 'King-Maker' is a possible explanation of the Warwick badge of a chained bear which Vincent adopted as his device, though without the muzzle which he may have thought unsuitable for a herald. The bear stands on a scroll bearing Vincent's name; in its right paw is a helmet and crest (a bear's head rising out of a 'ducal' crest coronet) and in its left a banner carrying Vincent's newly granted arms, three quaterfoils on a pile. Vincent's handsome armorial stamp was used after his death by his son John Vincent, also a genealogist and herald; the book on which it appears is a copy of *Geliot's Indice Armorial* which was published in Paris in 1635 and cannot have belonged to the elder Vincent who died nine years before.

The stamp of Sir Richard St. George (d. 1635), Clarenceux herald in succession to Camden, is well cut and stands out boldly on a vellum cover (Fig. XVII); St. George married Elizabeth St. John, sister of Viscount Grandison

whose stamp has already been described.

Another herald's stamp, belonging to John Philipot (1584-1645), Somerset herald, is remarkable for appearing on a copy of Markham's *Booke of Honour* (1625) above the stamp of the College of Arms (Fig. XVIII). Philipot, son of a Mayor of Folkestone, added an extra syllable to his name by inserting a second 'i' with a view to strengthening his claim to descent from Sir John Philipot, a Lord Mayor of London shortly before the Peasants' Revolt of 1381. Though able and industrious Philipot was not immune to the lure of historic fable. His crest of an arm wielding a sword dripping with blood, which might well be taken for a harpoon, has been interpreted as an allusion to the sword with which his putative ancestor helped Sir William Walworth to dispatch Wat Tyler.

The most distinguished representatives of the second generation of antiquaries, successors to Camden and Cotton, were the small group who formed an association in 1638 under the title of *Antiquitatis Rediva* which may be regarded as the forerunner of the Society of Antiquaries. Rules were drawn up and the work of collecting ancient seals, charters and grants of arms allocated to specified individuals. It is gratifying that the four men who signed the agreement are all represented by bookstamps in the Clements Collection. Sir William Dugdale's small stamp of a cross moline, which appears on the spine of the author's presentation copy of Yelverton's *Short Discourses of Religion* (1662), with an inscription by Dugdale inside, is too indistinct for reproduction, but those of Sir Christopher Hatton, Sir Thomas Shirley and Sir Edward Dering are here illustrated (Figs. XIX-XXI).

Hatton (1605-1670), a relation of Elizabeth I's famous Lord Chancellor, was created Baron Hatton of Kirby, Northants, in 1643. His stamp is one of the few examples in which a name is included as well as a coat-of-arms. The shield is shown on its side with the helmet and crest resting on the sinister point; it is ensigned with the Order of the Bath, which Hatton received at Charles I's coronation in 1626, hanging from a ribbon (Fig. XIX). Sir Thomas Shirley (c. 1590-1654), second surviving son of Sir George Shirley, Baronet, of Staunton Harold, Leicestershire, was an ardent Catholic who suffered severely under the recusancy laws; his estates were sequestered and his impoverished branch of the Shirley family declined into obscurity. Among other compilations he left a manuscript work (now in Queen's



Fig. XVIII. The stamp of John Philipot (1584-1645), Somerset Herald, with the stamp of the College of Arms below. *Markham (F.)*. *The Booke of Honour*. London, 1625.



Fig. XIX (right). The stamp of Sir Christopher Hatton (1605-1670). *Hemeraeus (C.)*. *De academia Parisiensi*. Paris, 1637.

Fig. XX (left). The stamp of Sir Thomas Shirley (c. 1590-1654). *Selden (J.)*. *Titles of Honour*. 2nd ed. London, 1631.



Fig. XXI (right).
The first stamp
of Sir Edward Dering
(1584-1644).
An Ordinary of Arms
with coloured shields.
MS., 2nd quarter,
XVIIth century.

Fig. XXII (left).
The second stamp
of Sir Edward Dering
(1584-1644).
Garthwait (H.). The
evangelicall harmonie.
Cambridge, 1634.



College Library, Oxford), entitled 'The Catholick Armorer' which combined heraldry with Catholic dogma. His book-stamp shows the Shirley arms, paly of six, a quarter ermine, with a crescent for difference, impaling those of his wife Mary Harpur, a lion rampant sable within a border engrailed. The striking feature of this stamp is the menacing encounter of the bristling boar passant crest of the Harpurs with the wreathed saracen's head of the Shirleys (Fig. XX). This stamp occurs on a copy of Selden's *Titles of Honour*, of which Jeremy Taylor wrote that there was 'no book more fitting for a gentleman and a scholar'.

The fourth signatory of the *Antiquitatis Rediva* agreement was Sir Edward Dering (1598-1644), the Kentish antiquary. His stamp is one of the most extraordinary of the XVIIth century. It dates from about 1630 and consists of a large wyvern with extended wings claspings in its claws a shield of 16 quarterings (Fig. XXI). Though effective as a piece of heraldic design it is a regrettable fact that Dering had little or no right to these quarterings; for the splendid wyvern supporter he had to go back to his great grandmother, an heiress of the Kentish family of Brent. He employed Philipot, the Somerset herald, to help him compile a mythical Saxon pedigree as a kind of genealogical exercise, but later regularised his armorial position by securing a grant of arms from Sir William Segar, Garter king of arms, in which no less than 60 quarterings appear on the shield. Dering, in short, is a case-history of that obsession with

quarterings which can afflict the heradically-minded. In striking contrast is his simple second stamp of a single saltire cross (the first of the 60 quarterings) of which two versions are known, one with a crest of nine ostrich feathers, the other without a crest (Fig. XXII). He also used a third stamp (not represented in the Clements Collection) of a horse, taken from his black horse crest and supporters, but alluding also to the venerable white horse badge of Kent, which county he represented in the Long Parliament. Though Clarendon speaks severely of Dering as 'a man of levity and vanity', his interest in religious matters and parliamentary record as an opponent of Laud's high church policy shows him in another role as a Protestant royalist who wavered uneasily between King and Parliament in the early days of the Civil War.

This conflict had been foreseen by Hatton. It was under the shadow of probable hostilities that he and other antiquaries strove to preserve England's national and local records before another period of upheaval, similar to that of the Reformation a century earlier, turned men's thoughts and energies to more vital matters. With the outbreak of civil war in 1642 came all the misery of conflicting loyalties, divided families and unsettled times which interrupted antiquarian studies and put an end to the gracious, dignified life at Charles I's court.

(To be continued)

(All stamps and bindings, except Fig. II, are reproduced on reduced scale)

FLEMISH AND DUTCH ART COMMON AND OPPOSING TRAITS

By PAUL LARSEN

WERE one to inquire of a cultured Florentine of the XVth century, why his fellow countrymen were so much taken with Flemish painting, the answer would probably be: that, whereas Italian artists focussed their attention primarily upon humanistic concepts, research in anatomy and perspective—the Fiammingos avoided the monumental style in favour of careful and delicate rendering of realistic details. The most striking feature of the Nether-

landish art was its marvellous technique, which, as we know, was a very subtle and ingenious combination of tempera and oil painting. Latins—notwithstanding occasional critics such as Michelangelo—also found distinctive and delightful the happy treatment of tactile values which reproduced with loving care and exquisite precision the beauties of nature, and of man's handiwork. Netherlandish art of the period—the so-called first Golden Century—is also distinguished by

its sincerely devotional nature and its dignified restraint in the handling of religious themes. Although a number of Flemish painters came from the border provinces, or were of definite Dutch origin, such as Petrus Christus, Dirk Bouts and Gerard David, their artistic concepts became fused with those obtaining in the Southern provinces (roughly corresponding to the Belgian State of today). Taking into account what little we know about painting produced on Dutch soil proper—due to the zeal of the XVIth century Reformers whose iconoclastic activities stripped Dutch churches and convents to the bare walls—we can state from study of the works of Ouwater and Geertgen tot Sint Jans, that Northern art differed from that of the Flemings by greater emphasis on draughtsmanship—increased realism, especially in portraiture—and wider scope devoted to landscape painting.

Here it behoves one to say that in spite of the smallness of the entire Low-Countries, there exist distinct racial differences between the inhabitants of the Northern and Southern provinces. The Northerners are staid, realistically inclined, and of relatively pure Germanic stock; whereas the Belgians since the days of Julius Caesar have been permeated with Latin, Frankish, Celtic and Gallic strains. In comparison with the solid Dutchmen, Belgians are authentic Southerners and imaginative. No wonder that such fundamental differences of temperament also find immediate expression in their respective artistic approach!

With the XVIIth century, and after the heroic defence against Spanish aggression, comparative stability came to the Low Countries. The Arts flourished again with a vigour that rivals the Golden Age of the century of the Van Eycks. Flemish XVIIth century Art—that is to say the art of that part of the Netherlands still recognising Spanish sovereignty in circa 1600—is subordinate to the aims and purposes of the Counter-Reformation. It is distinguished by its grand scale, baroque energy and composition, both religious and mythological. Among its other outstanding characteristics one may mention a polished and elegant portrait-style, and a glowing palette. Italian "Souvenirs" abound, and the brilliant yellow, blue and red hues so typical of Venetian Colour-gamut, were translated into Flemish conceptions and solid substance.

South-Netherlandish art of the period is, in other words, a court art relying for patrons upon Prince and Church, with the aristocracy and wealthy patricians rivalling with the former. Even though a bourgeois tendency came eventually to the fore (i.e. Jordaens), it was at best a coarser adaptation of the art of the upper social strata.

The painting of the Northern-Dutch provinces at this time can be said to present a more intimate and domestic character. Here we find almost no sacred themes, and very

few allegorical subjects—Rembrandt, his circle and the School of Catholic Utrecht being the exceptions. Rather, Dutch painters favoured genre, landscape and still-life subjects. The Hollanders show a great interest in the study of lighting effects, but their favourite tone-values remain subdued and monochrome, the latter especially with respect to landscapes. As one might expect from a predominantly bourgeois society, the art of Holland is characterized by meticulous naturalism, and a bulk of portraiture. Dutch art, like its burghers, is secular in tone, and the canvases, destined to ornate middle-class homes, remain of comparatively small dimensions.

Still another distinguishing feature of Dutch art is the existence of autonomous local schools, such as Amsterdam, Haarlem, Utrecht, Delft, Haag, Leiden, Dortrecht, Rotterdam, etc.—whereas the art of the Flemish hinterland was in a large measure subordinate in style to that of Antwerp and Brussels. The origins and causes for this division between the arts of the Northern and Southern Netherlands are manifold. Mention has already been made of the economic and political structures of the two parts—one predominantly aristocratic, the other middle class. Furthermore, the significance of the religious divergence can hardly be over-emphasized. Dutch Protestantism, mainly of the Calvinistic variety, fostered a certain feeling of gravity; these traits are recognisable in portraits as well as in the over-all approach. The sombre atmosphere of subdued restraint which we often associate with the Dutch, and the usually sober costumes in the portraits, are in some measure attributable to religious (also occasionally civil) injunctions against intemperance and personal adornment.

We are thus, in the XVIIth century, face to face with the parting of the ways, artistically as well as politically, of the Northern and Southern Low-Countries. In the South, we encounter direct Italian influences transmuted into a strong Baroque art, idealistic in tendency, glowing in strong and variegated colours; the art of an aristocratic Court and of the Catholic Church, which had just triumphantly re-established Her position after a long struggle against the Reformation.

Of a very different stamp is the almost fatalistic approach of the Calvinistic Dutch, that caused an equally lasting, although much more dampening and radically realistic impact upon the art of Holland.

Ultimately, all the forces made for diversity, and helped to form the stuff of which artistic greatness is composed. For it can hardly be mere coincidence, that within the boundaries of so small a space seeds should spring forth with such boundless genius.

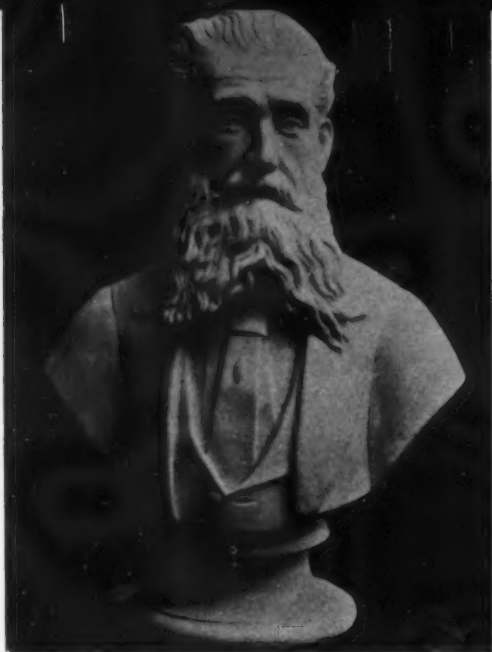
JEWITT AND HIS CERAMIC ART By GEOFFREY WILLS

LLEWELLYN JEWITT'S *Ceramic Art of Great Britain* remains a most useful source of information in spite of the fact that 83 years have elapsed since it was first published. Twenty years earlier, he had begun writing a series of articles on famous pottery and porcelain factories for the *Art Journal*. These articles were later adapted, enlarged and supplemented for use in the *Ceramic Art*, and altogether filled two stout volumes. Jewitt told his readers, that "little had been done in that direction, and the information I got together from time to time had to be procured from original sources, by prolonged visits to the places themselves and by numberless applications to all sorts of people from whom even scraps of reliable matter could be obtained."

A biography of Llewellyn Jewitt was published in 1889, entitled *The Life and Death of Llewellyn Jewitt*, and written by his friend W. H. Goss. This prints a number of extracts from Jewitt's diaries, which give some vivid pictures of the writer at work.

Some of his investigations into the Lowestoft factory were made during a short and industrious tour in the company of a Derbyshire neighbour, J. F. Lucas.

"1862. March 22nd. Mr. Lucas and I started this morning by the 7.10 train to Syston, thence to Peterborough. Heard service at the Cathedral. Dined at the Wentworth Hotel. Thence to Ely. Went through the Cathedral. Thence to Norwich. Mr. Norman met us at the station. Went to



Llewellyn Jewitt from Goss's *Life*.

his house; had supper; examined his collection of china. To bed at two in the morning. Very tired.

March 23rd. At Norwich. Started with Mr. Lucas and Mr. Norman, to Lowestoft at 9.30 a.m. Saw Sir Henry Tyrwhit's china. He gave me a cup with the arms of Potter. Saw Lady Smith, and staid some time with her, talking about the old Lowestoft China works. She is eighty-seven years old, and a nicer, more intelligent and attractive old lady I never saw. Saw Mr. Seago the town clerk's collection. He gave me two cups of Lowestoft China and a mug of Lowestoft earthenware. Saw also the collections of Mr. Curtis, Mr. Browne, and Mrs. Johnson. Dined at the 'Crown'. Got back to Norwich at ten p.m. Very tired.

March 24th. At Norwich. Spent the early part of the day in sketching and noting Mr. Norman's specimens. Went to the Cathedral and the Castle. Called on Mr. James Mills. Saw through his museum. He has a splendid collection of antiquities. He gave me a 'mustard' Worcester cup and saucer, and a Bristol Cup. He gave Mr. Lucas a beautiful piece of Spode ware. Made some sketches. Went to the Museum."

On the following day the travellers rose at 5.30 a.m. and started homewards an hour later. At 1.30, Jewitt was back at his residence, Winster Hall, near Derby.

March 26th, 27th and 28th were spent in writing for *The Reliquary*, an antiquarian journal founded and edited by Jewitt, but soon he was back on the subject of porcelain.

"March 30th. This morning began writing my 'Lowestoft China' article for *Art Journal*. Have been busy at it since seven this morning, and it is now a quarter-past eleven at night.

March 31st. Writing 'Lowestoft' all day from soon after six this morning.

April 1st. Finished my Lowestoft article by three o'clock, and, thank goodness, have sent it off. Forty folios. I have a terrible headache, and am almost knocked up."

Just over a week later, he was off again, accompanied on this occasion by Mrs. Jewitt. The diary records an exhausting trip.

"April 11th. My wife and I started by train at 4.30 for Birmingham, on our way to Bristol and Plymouth. Arrived at Birmingham at 6.45. Had a stroll through the town together, and were surprised to find that though the streets were full the shops were empty! Not a customer to be seen. Staid all night.

April 12th. Started for Bristol at 6.45 a.m. Got to Bristol at 11.40. Went to the Cathedral and walked through the city. Left for Exeter at 7.10 p.m., and arrived at Exeter at 10.20, very tired. Staid all night at the Railway Hotel. Very comfortable indeed.

April 13th. Left Exeter for Plymouth at 7.12. Arrived at 10.12. Left our luggage at the station, and took a stroll to look for lodgings. Took two rooms at 10, Sussex Street, near the Hoe. Went back, got our luggage and settled ourselves. Made a lot of calls.

April 14th. Called on Dr. Cookworthy, Sir William Snow Harris, Mr. Triscott, William Eastlake, and others on account of Plymouth China. Busy with Plymouth China all day.

April 15th. Saw Mr. Luke, and agreed to write him the 'History of Plymouth'. Made many calls.

April 16th. Went out shopping and making calls. Started from Plymouth at five for Exeter, thence to Bristol, where we arrived at 11.20 p.m.

April 17th. At Bristol. After breakfast went to Price's Stoneware Works and Pountney's Pottery. Lunched and took tea at Francis Fry's at Cotham Tower. A delightful place, and delightful people. Made calls and purchased old china.

April 18th. Started from Bristol at nine by sea to Chepstow. Saw Chepstow Castle. Thence forward by rail to Cardiff, Neath, etc., to Swansea at four p.m. Put up at the Castle Hotel. Had tea and then went out for a stroll. A nice town full of Welsh people, in hats."

After calls at Swansea and Nantgarw, where they "went to see an old octogenarian woman and bought some Nantgarw China of her", they continued to Gloucester, Worcester and Birmingham, and arrived back home on the 22nd. On June 24th, he noted: "Sent my 'History of the Plymouth China Works' to the *Art Journal*. Fifty-nine folios."

It was not until August, 1868 that he wrote the history of the Welsh china factories, and in the year following, on February 17th, 1869, he entered in his diary:

"I began writing my 'History of the Ceramic Art of Great Britain'. Wrote part of the 'Celtic Pottery' chapter. Began at seven, finished at twelve at night." Three days later he noted the completion of 'Roman Pottery', and soon he was at work on the section dealing with the Anglo-Saxons. On February 23rd, he wrote: "Finished the 'Worcester China' chapter for 'Ceramic Art', and completed all connected with the book that it is necessary to take to London." In spite of the forward state of the work, it was another nine years before it was published.

When it is recollected that Jewitt carried out his intensive programme when transport was by train, horse or boat, all correspondence was by letter or telegraph, and that the composition received no aid from a typewriter—59 folios meant 59 hand-written folios of paper—the amount of work accomplished seems even larger. No wonder he wrote, in the Introduction to the book, about the "hard literary digging to get at facts and to verify dates, that is not understood, and would scarce be believed in, by the reader who turns to my pages." It is only just that the book has proved of lasting value.

An ancient watermill, the Moulin d'Andé at Saint-Pierre-du-Vauvray, Eure, is the setting of a summer school of pottery this year. There are a number of guest rooms and visitors can stay for a week or more to have daily lessons in potting, decorating, glazing and firing, with boating and other recreations in addition. A bi-lingual illustrated folder giving particulars can be obtained from Mr. Tom Sanders by writing to him at the mill, which is about 60 miles north-west of Paris and not far from Rouen.



Fig. I (left to right): Early French Medicine Spoon, circa 1600. With fig-shaped bowl, diamond cross-sectioned handle, and other end as possible tongue scraper; Spur-type English Tongue-scraper. By William Kingdon, London, 1828; Lithotomy Catheter. By G.G. London, 1821; Concealed Bistoury. By G.C. London, 1836.

Courtesy of the Wellcome Historical Medical Museum.

MEDICAL SILVER

By ERIC DELIEB

MEDICAL SILVER is one of the least documented and virtually unknown branches of Collecting. Contemporary bibliography on the subject (with the possible exception of a few small monographs) is almost non-existent. For fuller information, it is necessary to examine early publications on medicine and surgery, and Stuart and Georgian trade catalogues. With the advent of the XVIth century, books on medical science in the English language made their appearance; until that time, most treatises were in Latin. Some of the illustrious Fathers of British Medicine wrote textbooks on surgery and anatomy; among them were the works of William Clowes, and John Banister, Thomas Vicary and Thomas Gale. The most useful to the student of Silver Instruments are the works of Ambroise Paré, the great French surgeon who lived in the second half of the XVIth century, but these were not translated into English until 1634.

In marked contrast to the scanty documentation on this theme, there still remain some interesting and even beautiful specimens of instruments and utensils in Silver. Other, more antique articles are unfortunately no longer in existence, but examples may be found in some of the Stuart textbooks. The ravages of time and general misuse have greatly diminished the number of articles extant, but fine surgical instruments in both precious and baser metals remain to some of the Medical Museums. Of necessity, only those instruments which were employed for the lesser operations can have an interest for the amateur of Antique Silver; the crudity of technique coupled with a total disregard to pain rendered the appearance of some instruments both horrifying and gruesome.

On close examination, these articles are found to occupy five distinct categories. These are:

- (a) Surgical Instruments.
- (b) Diagnostic Instruments.
- (c) Phlebotomy or Bleeding Utensils.



Fig. II. Pocket surgical Italian instrument case containing: Lancets, forceps—spring and cross-action type, needle, tongue-depressor and director. The Case inscribed at the bottom: 'MEIZO FRANCO DIRALA ANODE 1707'.

Courtesy of the Wellcome Historical Medical Museum.

- (d) Personal Items: Tongue-scrappers, hearing aids, etc.
- (e) Pediatric Utensils for child or invalid feeding.

Some writers have sought to include aromatic containers, such as Pomanders and Vinaigrettes, under the heading of Medical Silver, but while their therapeutic value is beyond doubt, they do not strictly belong to this group.

The use of Silver as a metal does not appear to have been credited with any special chemical advantage. The process of Asepsis which Lister pioneered was not introduced until 1867, and the problem of sterilisation did not therefore occur. When antiseptics were introduced, however, wooden and ivory handles on instruments were banished.

"The Chyrurgeon's Store House" by Dr. John Scultetus is an early surgical textbook and list of instruments. It was published in English in 1674, and is profusely illustrated with many excellent plates, which show some quite intricate and skilful operations; one has good reason to be thankful, however, for the immeasurable advances in surgery since that time, as some of the manipulations depicted are quite horrible to the unaccustomed eye—in fact the author himself comments on this.

Two items which are no longer in common circulation are listed in Scultetus's book. The first is a pair of hammer-like silver forceps for use in brain surgery, the second 'a funnel or pipe of silver whose narrower part is thrust between the outmost gum of the patient who hath his teeth fast shut together, and the broader end receives liquid meats and drinks and lets them down to the oesophagus'. Other silver instruments mentioned are—'Silver Needles to couch a cataract: to be inserted into a handle of silver which is an octagon that on both sides hath a perforated glance, or ivory head through which the silver needles pass'.

The method of decoration and enrichment is in keeping with contemporary design common to other articles of Silver: Stuart scratch-engraving and chasing are frequently found. William Clowes also mentions 'long probes of silver', and these diagnostic instruments come into the second category. Other items, Catheters for use in lithotomy, probes and directors for bullets and other gunshot wounds were also in use. Bistouries for internal surgery and various types of syringes have also been noted, and specimens of some of these appear in Fig. I.

An important item in a surgeon's diagnostic equipment was the Etui or Necessaire. This was a pocket-case of shagreen or tortoiseshell and contained a variety of useful instruments: pairs of forceps, probe-directors and tongue-depressors; lancets and bistouries, pairs of silver-handled scissors, and sometimes ear picks and tongue-scrappers also made their appearance. A fine specimen of an Italian surgeon's Etui appears in Fig. II.

The practice of Phlebotomy or 'Blood-letting' has been known as a therapeutic measure as far back as the times of the Greeks, and was widely used. The early surgeons believed that the phases of the moon affected the human body, and thus blood-letting was mainly practised in the middle of the month when the moon was increasing. It was generally agreed that bleeding should never be done 'when the moon is in the signe which hath domynatyon, or when the south wind bloweth'.



Fig. III. Bleeding Bowl or Porringer: Silver-gilt by James Robinson, London, 1746. 4½ inches in diameter, with flat unpierced handle.

Courtesy of the Wellcome Historical Medical Museum.

There was a heated discussion on the vexed question of 'Bleeding-bowl versus Porringer' in a leading Antiques Journal some twenty years ago. Two specialists brought forward their theories; both were very erudite and both were, to the average reader, quite incomprehensible, so full were these of facts and counter-facts. As far as may be observed from this and other discussions, there is no conclusive proof one way or another, but the oft-quoted case of the Norwich-made Bowl of 1689 which is engraved with the initials of John Worrell who was the Master of the Barber-surgeons of Norwich in 1693, appears to be the only direct link between barber-surgery and this type of silver bleeding-bowl, and this could well be the clue to the whole question.

A further item employed in Phlebotomy was the Scalpel or lancet, and little tapering cases of these are still in existence which have two or four tiny knives with ferociously sharp blades and Mother-of-pearl or tortoiseshell handles. A very fine George II Bleeding-bowl appears in Fig. III and a Scalpel-case and an open Scalpel in Fig. IV.

Perhaps the most interesting group of Silver articles in this whole survey is that which is concerned with personal hygiene and general well-being. It is in this section that the quaint inventions and eccentric designs in which the Georgians and Victorians revelled make their appearance; that is to say, many of them would not be considered quaint today, having been assimilated into the general usage of the nation, but at the time of their introduction they must have surprised a great many people.

The Georgians were the most practical of men; their designs were aimed at gracious living, and at the same time presented a practicability which is a constant source of surprise to the student of Antiques. Thus, the silver hearing-



Fig. IV. Nipple-shield by William Bateman, London, 1825 (bottom right); Spur-type tongue-scraper with ivory handles. Unmarked, possibly French, circa 1820 (bottom left); Pair Forceps with steel spring and scratch-engraved rose on joint. Unmarked, circa 1740 (bottom centre); Toothbrush and Case for pads. John Taylor, Birmingham, 1800 & 1802 (middle centre); Kidney-shaped Pap-boat, unmarked. Possibly from French Necessaire, circa 1800 (top centre); Scalpel-case containing four scalpels: Decorated with Greek Key and Papyrus motifs. Taylor & Perry, Birmingham, 1830 (top left); Small Castor-oil-spoon. Unmarked. Circa 1830 (top right); Pair Lotion Labels: Eau de Miel and Arquebuzade. Samuel Hennell, 1808 (middle centre). *Courtesy of Delieb Antiques Ltd.*

aids and toothbrushes, the tongue-scrappers and syringes, though being intended for a definite purpose, very often a somewhat repulsive one, nevertheless contrived to be beautiful as well. In a different category, but none-the-less interesting, is the Victorian French walking-stick with a hearing-trumpet in the handle which appears in Fig. V. This is not beautiful, but it must have delighted many a deaf old man to be able to hear the latest gossip of the day merely by raising his walking-stick for the friend's shouted tattle.

Perhaps the rarest 'Personal' items illustrated are the pair of Silver Lotion Labels by Samuel Hennell, dated 1808. These are titled Eau de Miel and Arquebuzade. Their form is quite unlike any other type of Wine Label, but their interest lies in the fact that they are Lotion Labels and that Arquebuzade was a lotion for gunshot wounds and possibly Eau de Miel was for a similar purpose; they would have been used by an officer in the field (Fig. IV).

By far the largest and most popular group of Medical Silver utensils are concerned with Pediatrics, that is, with the feeding of children and of invalids, and in the administration of unpalatable medicines. Outstanding amongst these articles are the famous Castor-oil-spoon, and the Pap-boat. The function of the former is perhaps too well-known to describe in any great detail, but it might be opportune to mention that contrary to popular opinion, the purpose of the hollow stem was not to blow through. Having filled the



Fig. V. Small silver Hearing-aid mounted in head of Walking-stick. Maker's mark obscured, but of Parisian manufacture. Circa 1840. *Courtesy of Wellcome Historical Medical Museum.*



Fig. VI. Heavy gauge Pap-boat with gadroon border and floral motif on back. With drinking-spout at rear. By Hamilton of Calcutta and Inverness, circa 1820-30. Courtesy of the Wellcome Historical Medical Museum.

bowl, the administrant would place his finger over the hole at the end of the stem, put the spoon in the child's mouth, and, placing his other finger on the jutting ring to steady his aim, gently release his hand, and the flow of oil would proceed uninterrupted.

This should finally satisfy those people who invariably ask "What happened if the child blew first?"

Other Feeding-spoons have been noted which resembled the Japanese 'Saki' spoon, and which were used in feeding adult invalids. Latterly a Victorian spoon was seen to have a covered top with a side-spout, through which a reluctant child might be fed with safety.

The earliest Pap-boats date from the last quarter of the XVIIth century, and the latest specimen noted was dated 1896. A detailed description of the ingredients of 'pap' might be of interest at this juncture; very few of the standard textbooks on Silver mention pap-boats, and are even vaguer on the question of 'pap'.

The widespread use of pap was known to the Georgians as late as 1813, and the mixture consisted of stale bread which had been lightly boiled in wine or beer, and to which meal or sugar had been added; the whole was then reduced to a viscous consistency. The quantity of pap fed to a baby might be very large indeed. A medical man writing in 1792 quoted a mother who protested that the amount of milk which he allowed her to feed to her child was not enough: "What, allow a child only a pint of milk a day! Why, it would eat two quarts of pap and still cry for more". On the other hand, pap was fed to even the youngest children, for, it was thought, 'milk might bring on watery gripes, or the infant might imbibe with the milk the evil passions and frisky habits of the animal supplying the milk'. Small wonder was it that

Fig. VIII. Fine George IV Pap-boat, with thistle, rose and shamrock motifs and egg-and-tongue decoration on border. By William Kingdon, London, 1828 (*top right*); Rare George IV Silver-mounted glass Feeding Utensil: The hole in the centre of the lid permits air to pass into the vessel and thus facilitates easier feeding. By H.D. (Not known to Jackson), London, 1829 (*top left*); Early Victorian Hearing Trumpet: Of classical form with curved tip. By D & S. (Not known to Jackson), Sheffield, 1839. 10 inches long (*middle centre*); George III rare silver-gilt Razor-strop: By W. Gowen, London, 1818. In original red leather case. 13 inches long (*bottom*). Courtesy of Delieb Antiques Ltd.



the infant mortality rate of children who died before reaching the age of two, was no less than 62 per cent in London alone, at the end of the XVIIIth century.

Pap-boats were also used in feeding adults, and the illustration in Fig. VI shows a specimen which has a spout at the other end to facilitate eating and drinking from the same vessel.

Another type of feeding-cup was known as the Spout-cup, and examples of these are very much earlier in date than the type of pap-boat described above; once again, as in the case of the 'Bleeding-bowls' it is not quite certain if these cups were really intended for invalid feeding, or whether they were made for use as Gravy-pots or for containing Posset. The specimen shown in Fig. VII is dated 1698. Later examples date from the second half of the XVIIIth century.

The final medical curiosity illustrated is possibly the most common of all the silver articles extant: The Breast Protector or Nipple Shield. This type of Pediatric Antique dates from the earliest surgical period, and Paré illustrates some specimens in lead. Both Scultetus and Savigny (London, 1798) show Silver examples. Scultetus describes them as follows: 'A Silver cap and full of holes which is applied . . . to the breasts that nurses may suckle the infant without any trouble'. The Georgian mothers would breast-feed their children until they were two years of age, and a protective shield was very necessary. Quite often, amusing transformations may be observed, where an ignorant silversmith has mounted a Nipple-shield on the top of a sugar-vase or pepper-pot to serve as a lid; this function succeeds perfectly well, but the practice is frowned upon by Antique Collectors.

This survey on Medical Silver was written by a layman and with the lay-reader's point of view in mind; if inadvertently the susceptibilities of the medical world have been offended, this was not the intention of the writer. He has honestly sought to open the door on an esoteric subject of which there is almost no known bibliography. If this object will prove successful, the great amount of research involved will have been amply justified.

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Fig. VII. Feeding Cup or small Posset Cup. With double-scroll handles, curved spout and baluster finial on lid. By William Andrews, London, 1698.

Courtesy of the Wellcome Historical Medical Museum.



LANSKOY— DUST AND JEWELS

By P. M. T. SHELDON-WILLIAMS

A PAINTER has come to London whose work has been described as the Ballets Russe transposed by a Master from another generation to become more of a dream than a reality. How Diaghilev would have welcomed such an interpretation. His enthusiasm would have known no bounds when he discovered that the source of this inspiration was a fellow countryman.

To those who seek it, there is an undoubted flavour of the great days of the old Russian Ballet about Lanskoy's work—as much the "Spectre de la Rose" as the "Land of the Midnight Sun".

He was born in Moscow on March 31st, 1902. He was a young man when Diaghilev took Paris by storm, but his painting of those days was very different from what it is today. He arrived in the French capital, a survivor of the Cadet School and Wrangel's Army, three years after the outbreak of the Russian Revolution, vanquished and an exile. His reaction was immediate. "Voici la cité sainte assise à l'Occident".

At first he studied under Soudeikine. As an emigré, he served his apprenticeship well and pleased his master, but he betrayed no hint of the private work he was simultaneously carrying out in the secrecy of his mind—his 'petit cabinet à rêves'. At the outset—and for many years—his canvases were peopled with figures, and there was little evidence of the fresh flowering of his talent which was to burst on an unsuspecting public in the early 1940s.

The change seems to have got under way following an encounter with the veteran Kandinsky from whom he learnt a little of the parallels between the plastic arts and music. Gradually the background and settings of his figures began to lose their symbolic reality, and then step by step the foreground images followed suit, until round about the time (1942) that Fautrier's early *formal* pictures first made their impact and Dubuffet started to produce his *matter* paintings, Lanskoy too was liberating himself from representation.

A close friendship with de Stael at the time and during the years which followed is reflected in a recognisable kinship which Lanskoy's transformed painting shares with much of his late friend's work. Although it is never more than a kinship, it is easy to see how there must have been a mutual



Confiance. Oil on canvas, 1960. 100 cm. x 73 cm.

appreciation between them of the development of each other's style.

Lanskoy exhibitions, although he shows his paintings at frequent intervals, are rarely on the scale of the current one at the Kaplan Gallery (first one-man exhibition in London) where 16 of his pictures are on view—two of them large. Although covering his most recent work (during a three-year period), this is a representative selection. There are two of his well known black studies, "Le Repos du Pierrot" (1960) and "Le Semaine Prosaique" (1960); the latter with an almost surrealist tone of traumatic action. (Nothing is dated after 1960, as it requires a year for the thicker pigment to become firm.) There are also two of the familiar red Lanskoy's—one of them, the superb "Confiance", a fair pointer to the rousing freshness which his latest work is achieving.

Lanskoy's certainty that colour plays the most effective part in creative painting makes black and white reproduction of much of his work hopeless as a key to the paintings themselves. The illustrations which accompany this article can only give an indication of their explosive quality. "Les Générosités des Herbes" (1959) and the large painting, "La Montagne à deux Sommets" (1960) exhibit this quality to a marked degree. "Les Générosités" especially is a sort of jubilant evocation of high Summer. Indeed, Lanskoy's work falls loosely into two categories—dust and jewels. Pictures like "Bienveillance" with their predominant chalky hues of blue, white, pink and emerald are offset by the violent luxury of the rich reds, greens, blues and blacks of "Confiance" and "Les Générosités".

In some of the canvases of three years ago (and certainly the work immediately preceding them) there is an identifiable pattern which harks back to the figurative style of his earlier career. The transition leading to the intensely passionate painting of 1959 and 1960 makes this display at the Kaplan Gallery a fascinating experience. It is hard to see how Lanskoy can push further into abstraction from his present position. At 59 he has reached a pinnacle of prowess with sufficient licence to continue in the diversity his public has come to expect from such an important modern painter. London is very lucky to be the temporary home of such a large and up-to-date collection of his most recent development

Le repos du pierrot. Oil on canvas, 1960. 60 cm. x 73 cm.



THE MASTER OF PUTEAUX AND OTHERS

By JEROME MELLQUIST

IT has sometimes been forgotten that Cubism fell into three alignments. The first outpost entrenched itself on Montmartre hill where, from headquarters in a *bateau-lavoir*, it issued its communiqués—signed by Picasso, Braque, and other comrades—on purification of planes, stripping-out of alien elements from the picture-object, and a monastic disavowal of colour. A second group, more largely French and mustered at the other end of the city, took leadership from Gleizes and Metzinger, who indeed prepared the first systematic treatise on the Cubist principles. Still other sharpshooters assembled themselves at Puteaux, where, in the atelier of Jacques Villon, they conducted weekly sessions on picture-deployment and thus consolidated themselves into a third group under the banner of Section d'Or. It becomes pertinent to recall this circumstance because of the current and long-justified retrospective of the 86-year old Villon at the Galerie Charpentier.

Yet who could have expected revolutionary volleys from his beginning? His, as M. Robert Rey has commented, was a well-adjusted if nonconforming French bourgeois family from the Eure, precisely where Emma Bovary had yearned for Paris. So did Gaston Duchamp (Villon's name before inscribing his pseudonym) and he went there after having finished legal studies in Rouen. As for pictorial beginnings, he first absorbed etching by observing a maternal grandfather and already, before leaving Rouen, would submit comic drawings to newspapers. Arrived in the French capital, he briefly detached himself from such work to study at the Atelier Cormon, though soon, such studies completed, he started to draw regularly for "L'Assiette au Beurre", "Le Chat Noir", "Le Courrier Française", and like publications.

And how electrifying these publications! Villon has told me that once, entering the office of "L'Assiette au Buerre", he met Toulouse-Lautrec hobbling into the premises. However young knew the entire coterie—the blade-like Forain, Steinlen with his ready tears, Cheret the specialist in posters. Pascin and Juan Gris also first sharpened themselves by this discipline, and Kupka, a Czech, became one of Villon's companions. At any rate, they extended that 2-ply French tradition respectively represented by Daumier and Gavarni, one a remorseless cauterizer of political infection,¹ the other a more lenient observer of social follies. Villon, as one gathers from the Charpentier show, inclined rather to the second side, his depictions of suspect Montmartre revellers, licentious rogues prowling the *quai*, or innocent merry-go-round celebrators demonstrating both humour and indulgence. But they could be read by line or word. And increasingly did the line practise economy. So that, by 1910, when such work virtually ceased, Villon had mastered what he might gain by this medium.

Concomitantly—and a whole room shows it—he perfected his hand as an etcher. Here again he began modestly. He might portray a friend, settle a woman in a tub (à la Degas), fling a lady upon a bed (not unlike Forain), delineate a brother and sister at chess. These might be called exalted illustrations. Gradually, however, he differentiated himself from this category until, in 1910 ("Bal au Moulin Rouge"),

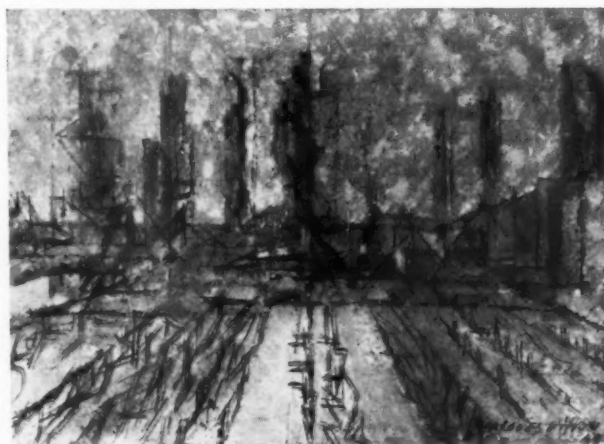
¹ Diverting, in this connection, is a Daumier show—as dense and pointed as the master himself—at the Musée Cognacq-Jay. Generally relegated to XVIIIth Century furniture and bibelots, this museum, which is administered by the City of Paris, has collected no less than 300 of Daumier's tirades, supplementing them with drawings, washes and statues, among them that amiable ruffian "Ratapoil", and even the caricaturist's head by himself. What better a foil to the Villons in the Faubourg St.-Honoré!



JACQUES VILLON. *Les hâleurs*. Oil on Canvas. 1908. 65 cm. x 92 cm. Galerie Charpentier.

he attacked his facets as might a Cubist. Even more Cubist is the "Renée", dated one year later. Thereafter, the etching development parallels that in painting and they might, in that sense at least, be discussed together. But it should not be overlooked that he had, among other attainments in gravure, recovered an XVIIIth Century coloured process formerly identified with Debucourt. And certain of these works were actually reproduced in London publications around the turn of the century. Sometimes a jolly butler might have stepped from a page by Dickens, again a coachman might still have his feet, as it were, in the XIXth Century. For the rest, Villon was galvanized by other pre-occupations and this stood out elsewhere among the 219 works at the Galerie Charpentier.

Turning to the oils, then, the initial note here is of a competent conservatism. But in 1908 ("Les Hâleurs") he might be predicting Italian Futurism. These barge-pullers reflect tension; they literally *pull*; stress itself is indicated. It might be, despite Italian contention to the contrary, that such compulsions were generated by contact with his brother the sculptor Duchamp-Villon, whose almost identical tugs would make him, of course, the classic French exponent of energy among the Cubists. Or it might also have sprung



JACQUES VILLON. *Potager Au Matin (Brunié)*. Oil on Canvas. 1940. 24 cm. x 33 cm. Collection Boulard. Galerie Charpentier.

from that restless scout Marcel Duchamp, himself Villon's brother and one of the most advanced antennae in the Cubist camp. However that may be, Villon's paintings would, by 1911, accommodate themselves to the aims of this rising order. He emphasized the plane in his "Duchamp-Villon"; spared himself in colour; somehow ignited a core, and admitted only the pictorial sanction.

A year later, amidst the bombardments and ricochets of the Section d'Or, Villon was perfecting other projects. By 1913 he had produced his "Soldats en Marche"—a flourish of bayonets, a metallic gleam from the colour, an urgency from the impact of marching men. But, despite an appearance to the contrary, he had not been quickened by the Futurists. Rather, he objectified some staccato feverishness just as the Italians were doing. Because, if scrutinized sufficiently, this canvas attests a method Villon had first apprehended in Leonardo. Observing the Florentine's dictum that external phenomena range themselves into a series of pyramids each of which impinges upon the eye by its tip, he amended this proposition by adding that a like pyramid projects from the eye. At the meeting-point would be the picture plane. It might thus be considered the median between two philosophic deposits. More yet, he might, by fixing strings at determined points upon the picture's edge, so cross lines, whether vertically or horizontally, as to dichotomize the canvas into a series of flattened pyramids. Eyed otherwise, this might even supply the effect of a grid.

War interrupted such endeavours. Resuming afterwards, the artist could not give himself consistently to oils because of exacting commissions in gravure and etched colour reproductions.² But he superimposed planes in a chess-board (1919) and again stalked movement in interpretations of running horses. It could be said that painting became an act of meditation. He even grazed the rigours of Mondrian in his "Architecture" of 1931. Nevertheless, this cartesian needed one further impetus to complete his fulfilment. It was furnished by the Exodus of 1940 when, fleeing the Germans, he settled in the Tarn, near Albi. There, planting his easel outdoors, he imbued fire into his brush. Unpremeditated citron, rose, or low-dipped blue invaded the canvas. Somehow a scatter of diamonds had been impacted into his work, and a glittering vigour emanated from it. In other words, something incandescent had sprung up at the meeting-point between the pyramids. These pictures, exhibited during the Occupation, became a sensation among French artists. Then, in 1944, this retiring, almost monastic creator had an exhibition arranged by Louis Carré, who since has devoted himself to Villon's name. Other resolutions followed. But it would seem—and the present show clinches it—that Villon attained his apex in such examples as "Les Trois Ordres", "Le Pont de Beaugency", and, to be sure, the kindling series from the vegetable garden at Brunié. He has continued to produce landscapes, sheer abstractions, interiors, still-life. Sometimes he returns to movement. And probably he counts as one of the few telling portraitists in his period.

History already has recorded his Carnegie Prize and Venice Biennale First. But underlying this accomplishment is a rare attunement between man and matter, a prodigious capacity of patience, and a disinterestedness that accounts, I imagine, for his calm. It has made him the most beloved artist of his generation, and certainly not the least influential.

As a matter of fact, he burnished a new light among painters subjected to the darkened hours of the Resistance. Perhaps his compositional method also stirred them. Among such men—Estève, Bazaine, Lapicque—Estève now submits

² His famous sequence reproducing other XXth Century masters may still be examined at the Chalcographie in the Louvre.



ESTÈVE. Bosselu, 1960. 81 cm. x 100 cm. Villand and Galanis.

his first harvest for four years. It incorporates a significant preoccupation with what the catalogue-preface calls *moving-space*. Realizing it, the painter resorts to larger and more resistant masses of colour. Estève, who never has lost a drenched and almost fruity succulence to the colour, could not, sometimes, provoke any armature to his sensibility. Fortunately, he now has settled himself upon a greater firmness. Is it that he can syncopate more securely (for he is an indefatigable listener to Bach)? Or that prolonged meditation, as in the case of Villon, has multiplied his other capacities? In any case, he has eliminated his tentative note and at last authenticates what one long had hoped would be his possibility. (Galerie Villand & Galanis).

Otherwise motivated by movement is Lansky, whose recent work, at Galerie Europe, slides, tosses, or careens upon some surface he treats with exuberance. He has always been the Petrouchka among the post-Resistance elaborators. Yet the same explosive temperament is there. He remains a Slav who disorders to create his own order.

Piaubert, whose illustrations for Jean Cassou's "33 Sonnets Composés au Secret" also emanated from the stygian days of the Forties, has exhibited (Galerie Craven) a suite of *sérigraphies*, again for a poetic text by Cassou, though this time it hinges upon a revival of Darius Milhaud's "La Création du Monde" at Mannheim last year. It seems that the artist and the composer met and that Piaubert was commissioned to furnish décor and costumes for a fresh revival of the "Création" at Heidelberg. By contrast with Leger, who similarly served the first production in 1923, Piaubert attempts no immediately apprehensible counterpart to the score, but rather, by a severe exercise in the abstract, to reproduce the mood by another manner. He suggests some dark rumble in the Creation, particularly in those sheets themselves invested by a bituminous glint. As such, his can be described as a evocative parallel to the music and one that well might be emulated in other quarters.

Yet another interpretation is attempted by Bertholle, whose sheets for a de luxe edition of Dante, at Galerie Roque, once again exemplify his religious impulse. But the fastidious Bertholle never errs by taking to a subterranean register for the "Enfer". On the contrary, he situates it in the funnel movement both typical to him and strangely appropriate to Dante. Elsewhere in the show, he exhibits an admirable *tapa* contrived by flecks from his own brush and even particles superimposed by paste. Two smaller *tapas*, entirely his own devising, confirm further the impression that he can trans-



BERTHOLLE. *Mouvement d'eau*, 1958. Collection Simone Heller. Galerie Roque.

form this native material into a palimpsest for the most civilized of Europeans.

Corneille (Galerie Ariel), as compared with his participation in a group show two months ago, now has undergone a magnification as a landscapist. How is it that this Dutchman, Liège-born, prefers a landscape riddled with stones? He might have invaded a slate-quarry and set his easel there. Again, he crosses the sky with sombre but gladdening blue. One almost suspects that the sun is about to shine. But I found not a careless stroke. He now gets the exactly right touch at each point within his rectangle. He has enlarged. In other words, he predicates a growing and impressive mastery. Less complete as yet, perhaps, is Bertil Ohlund (Galerie R. Creuze) who insufficiently invests with strength his figures and abstract patterns. He locks his planes together more forcefully in his Grecian series and achieves the right architectural tension in his "Rhodes". His might be called a structure still fulfilling itself.

If, then, this cold spring has seen its tropical "latitude" among the painters, it cannot be said that the sculptors have conducted similar expeditions. Cousins, it is true, has demonstrated, in his show at Galerie Flinker, that he has overcome previous uncertainties. Or was the choice more befitting? In any case, he not only reveals, as before, the



CORNEILLE. *Decembre*. 50 cm. x 61 cm., 1960. Galerie Ariel.

tremble of branches exported, one might believe, from some sentient jungle, but now, in other works characterized by inter-affiliated plaques, a counterpoise between mass and lightness. This marks a step in his own dialectic.

A single work, "Projection Dynamique", holds the Galerie Claude Bernard, that haven for sculpture familiar or unestablished. Chaste and powerful is this fashioning by Pevsner, and its like stands within the great court done by Villanueva in his University Centre at Caracas. It points—a thick shaft mounted at a 30 degree angle. Likewise, by the turn of its flange-like wings, it imparts an elliptical movement. It might almost, one thinks, beat its wings and rise! A well-conceived testimonial, I should say, to make this the sole content in a gallery that otherwise can accommodate many other works.

Also intended as a salute were the Maillols at Galerie Daber, since the French sculptor was born 100 years ago and indeed will be recipient of an authoritative show later this year at the Musée de l'Art Moderne. Unlike the accolade to Pevsner, this one somewhat minimizes stature by reducing itself either to small bronzes or drawings. Only in the "Jour et la Nuit", a charcoal, does one get the monumental dimension Maillol sometimes could attain. It was fitting, though, to be reminded of his collaboration with Count de Kessler, that *animateur* and enthusiast who once commissioned him to do woodcut illustrations for the "Eclogues". How they hunted for paper! What toil to provide the proper type! Even so, complained Maillol, "Je déteste ça . . . les dessins sont l'équivalent des caractères d'imprimerie; pour moi, c'est de la typographie." Still, both sides slaving, they at last had produced a masterpiece—one today scarcely obtainable. Such a task, it might be added, precisely fit the neo-Greek inspiration of Maillol. There, for once, he could embed his nostalgic ache.

In short, he can be characterized as one who looked back. Whatever his merits, he could not charge a coming world with the expectation of new possibilities. This Jacques Villon did. Both were anchored in the XIXth Century. But one found there his only orientation, whereas the other advanced with a flame through the night. For this also the Master of Puteaux will be remembered.



COUSINS. *Sculpture*, 1959. 142 cm. x 64 cm. Galerie Flinker.



Woman with a Basket. The whole is a symbol of motherhood and the basket an extension of woman's heart in which are placed her children whom she holds in trust for the world of the spirit.



Mosque : Symbol of devotion.

THE ART OF OMAR EL NAGDI

By VICTOR RIENAECKER

THE position of the painter today (not to mention other artists) is peculiarly interesting and challenging. There are many signs that the art of painting is in transition and moving in several new directions. As a means of graphic representation its status is definitely on the decline. The attention of today's experimental minds is directed elsewhere and differently—to other forms of presentation.

The Egyptian painter Omar el Nagdi certainly takes an important place among the group of contemporary experimenters who are sincere in their desire to establish new pictorial idioms expressive of the general thought of the times. Born in Cairo in 1931, he began his art studies in the city's various colleges. His work soon extended beyond Cairo to the arts of Arabia and Egypt, and has in fact included the whole domain of modern painting, oriental as well as occidental.

In order to discuss the contribution made to this generation by the art of Omar el Nagdi, something should be said about the group of international practitioners who aspire to the serious role of dedicated pioneers. There is no gainsaying the fact that the general public is confused. Therefore, it needs to be reminded that it is always the revolutionaries of one generation who may turn out to be the accepted élite of the next. What will shock the public of one decade may well come to be regarded as wholly acceptable and normal by the next, or at least by the next but one.

The present-day public confusion about much modern painting goes far deeper than it did, for instance, when the French Impressionists burst upon the world last century with their new techniques and aesthetic theories. It is inevitable, of course, that certain mannerists and publicity hunters are

anxious to secure a seat upon the "band-wagon" of any sincere new movement, without however possessing the necessary qualifications and insight and intellectual integrity of its first exponents and champions.

What is the nature of the world behind the scenes of ordinary life and experience? This, it may be objected, is a metaphysical question and not an artistic one. But on second thoughts, will it not be recognised as intimately bound up with the social problems of contemporary life, and therefore with that of its art?

The sincere artists of our day seem, to many intelligent observers, to be intent upon resolving a wholly new set of pictorial problems. They regard themselves as the heralds of new forms of knowledge and sensibility. It is clearly a mistake to believe, as some do, that the new techniques render obsolete the standards of tradition, and that the arts have truly flourished only when the old and the new have been found irreconcilable. The civilizations of Egypt, of India, and of the Arabs belie it. The only oriental poet at all well known in England, Omar Khayyám, was also a Persian astronomer. It will be remembered that the culture of the West began in Greece; and in the great age of Greece, as Dr. Bronowski has reminded us, "art and science penetrate one another more closely than in any modern age."¹ We would do well in this connection to recall that Pythagoras lived before Aeschylus had created Greek drama, and that Socrates taught when that drama was at its highest. It was such men who set the modern world afire in the Renaissance; when its highest type and symbol was Leonardo da Vinci, who was painter, sculptor, mathematician and engineer. Those people who believe that science has progressively strangled the arts and distorted them into some of the un-

¹ See *The Common Sense of Science*. (Pelican Ed. pp. 13, 14).

pleasant forms current today, should appreciate that every new movement has its failures; and that many of its experiments may be regarded as tentative only, though perhaps interesting and seminal.

Omar el Nagdi's work, because it shows the influence and the inspiration of many types of earlier and contemporary painting, can be said to be based upon tradition. But tradition seems only to provide him with a springing-off platform for an original and personal manner of expression. Thus he learns

"... on these as stairs to climb
And live on even terms with Time."

He has never, it would seem, fallen into the trap of pure abstractionism; for he has found that, when an artist becomes so abstract and so lost in pure form, that he has nothing left to express, he will find himself in a vacuum; and it is not many steps from inanity to insanity. "Subject without style", said Professor Collingwood, "is barbarism: style without subject is dilletantism. Art is the two together."

In a general sense, all art is an activity of personal expression, using recognizable signs to communicate the author's purpose. The nature of his activity should be strictly determined by such objective. The artist's function is not merely to report facts observed, but to make a calculated selection from them to the end of focussing attention upon their significance. And the function of the spectator of a work of art is not primarily to enjoy his experience, but to welcome the truth, even if painful, which it bears within itself.

Omar el Nagdi's work seems already to have passed through four main phases. The first youthful period has been described "as one of intense melancholy and preoccupation with social problems". The second period is strongly influenced by Arab art, and is generally lighter and more colourful in vein. The third period has taken on a serious philosophical bent. While the fourth as one critic has said "presents itself as an ideal style for a modern interpretation of the Archetypal world". Omar el Nagdi is among the band of sincere explorers in the new territory of contemporary painting. Whatever else may be said of his work, he has certainly succeeded, in his own individual way, in holding up a mirror to the chaotic times in which we live today. But he has done more than this: he has succeeded in lifting from before our eyes the veil of the world of sense and shown us something of an entirely different order than that of ordinary perception.

Painting is, of course, the happy fusion of both art and craft. It will therefore exhibit something of the unpredictable character of the imagination—which, like the wind, blows where it listeth—and the steadier qualities of an organized human society. These two elements—the one volatile as air or fire, the other earthbound and practical like the earth, stabilizing and controlling expression are always to be found in combination in all truly vital art. Omar el Nagdi would seem to be primarily concerned with finding a personal idiom that will fit into the general current of contemporary pictorial effort. But his type achieves a highly individualised imaginative level, which is always inconsistent with ease and fluency. At its best, his type, as may be expected, has produced some of the most interesting and idiosyncratic artists.

Today the whole basis of our culture will have to be slowly remade; and this process is bound to be reflected in the arts as much as in all other of life's activities. New ideas are taking possession of artists everywhere. Perhaps

more than anything else it was the invention of photography that has made both the painter and his patron lose interest in the problem of objective likeness and transfer it to some more formal pattern-making.

During the long history of painting, one of four dogmas has tended to be dominant—the *formal*, the *naturalistic*, the *technical*, and the *literary*. The *formal* is primarily concerned with pattern-making; the *naturalistic* has been prominent when representation was regarded as of prime importance; the *technical*, when insistence was laid upon craft accomplishment; and the *literary*, when sentiment, poetry or ideas are stressed. There is, of course, some value in each of these dogmas, but none alone can ever be fully self-sufficient or final. The factors which go to the appreciation of a picture are too numerous and varied for aesthetics ever to become an exact science. The fact that current doctrine lays especial stress upon 'purity of form' makes it important to emphasise a contrary truth. Painting is not a mystery-craft, but a form of communication in which colours are manipulated and controlled in the same ways as the poet or the orator uses words. If a picture is to be no more than 'a formal construction in paint', and devoid of all human content and significance, it is no better than an empty husk. The suggestion therefore, that the subject-matter of a painting can be ignored is utterly vain. For full enjoyment and understanding of a picture, we must know what it is about, and what thoughts and emotions the painter intended to convey. The real contribution of the painter to the problem of human thought must always be directed to the deepening and extension of human experience. To this end he will not merely register visual forms as lone things of beauty; rather will he select those forms which move him personally and therefore render them also of value and interest to the community at large. Only thus will the painter's craft be raised to the status of art—by the faculty which so organises shapes of line and colour that a certain unity will be presented which can be felt to echo the goodness and beauty of life itself. The worth of a picture, by any standard whatsoever, depends in no small degree upon the intensity of the feeling which brought it to birth. Thus a picture, in the final analysis, is always the conquest and purposeful manipulation of matter by the skill and power of the artist's imagination.

Because art is "reality reflected through the prism of a unique personality", the artist's function is destined to undergo considerable change as the New World Order comes into existence. As the social significance of community life grows stronger, the artist will more and more feel himself impelled to a type of association with his public which will enable him to exercise his individual function in a new mode; a mode in which he will express himself in both personalised and generalised terms. It will be the modern expression of the spirit in which the mediaeval artist-craftsman laboured in the building of the great Gothic Cathedrals. Thus art may once again become organically related to the life of the community.

Emerson's famous essay on Art contains many telling lines which every artist would be wise to take to heart and always hold in mind. When he suggests that not *imitation* but *creation*, should be the aim of every artist, he announces a truism, but a truism which lays bare the root of the artist's problem and function. Developing this idea accepted by many other writers, both past and present, Emerson followed a line of thought which has in our day become strengthened by all sane and sober opinion. Following the thought of "creation" as opposed to "imitation", Emerson says for instance that the landscape painter "should give the suggestion

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of a fairer creation than we know. The details, the prose of Nature, he should omit, and give us only the spirit and splendour".

The life of the artist has a dual aspect. In one direction he is impelled to affirm his distinctive, individual character, his response to, and action upon, the world around him. In the other direction he will desire to affirm his deeply felt interior unity with the outer world and the totality of its life. In this polarity he will seek the fundamental basis of his art. When this is true of an artist, he will be responsive to the principle that in essence mankind is one; and, unless he is utterly perverse, he will not penetrate to the deeper levels of his sub-conscious life without finding there something which is organically related to every other living thing. This is a basic mystical truth; and it explains why the artist is possessed by the deep and passionate urge to communicate his experience: because what is known and realized in the depth of his being is seen to belong to all. And, of course, it goes without saying that the artist should, as Emerson advises, "employ the symbols in use in his day and nation"; for only then can "the new art" be formed "out of the old". Thus will "the Genius of the Hour" set its ineffaceable seal

on the artist's work and give to it the mark of a new creation, and represent to the beholder "the Unknown, the Inevitable, the Divine". Then will the opulence of pencil and paint refute all that "nonsense of oil and easels, or marble and chisels", which abounds today, and restore art to sanity and high purpose, and thus "open our eyes to the mysteries of eternal art". Then will we be shown "the eternal picture which nature paints in the street, with moving men and children, beggars and fine ladies, draped in red and green and blue and grey; long-haired, grizzled, white-faced, black-faced, wrinkled, giant, dwarf, expanded, elfish—capped and based by heaven, earth and sea"—all, in fact, which constitutes contemporary life and interests. Omar el Nagdi's work seems to have caught something of that urbane spirit and human insight at which Emerson's words hint. His art clearly proceeds from a heart that appreciates the truth of Emerson's other dictum that "every object has its roots in central nature, and may . . . be so exhibited to us as to represent the world." His aesthetic would seem to be an aesthetic of anti-aestheticism—a new *Weltanschauung*, or Philosophy of Life.

CHARLES LEVIER

By M. L. D'OTRANGE MASTAI

THE current one-man show of the works of Charles Levier at the Van Diemen—Lilienfeld Galleries of New York provides a welcome opportunity to reflect on the reasons, many and varied, for the recent meteoric success of this French artist in America. The first and most superficial is no doubt the extraordinary coloristic sense that enables him to present visions of the Old World that outdate the New: a creator of novel color harmonies for our age, ranging from the most subtle combinations to the most brazen contrasts, Levier is yet far more than this. His preoccupation is Man, and whatever his subject, each one of his paintings is an *état d'âme*. It may seem something of a paradox that this unorthodox and yet deeply humanistic art should have met with such immediate response in America. To understand this phenomenon, we must recall how in recent years, more specifically in the past decade, a generation of young French artists undertook to seek a way out of the domination of abstract art which they felt had become almost conventional. Drawing new strength from the assimilation of the valuable achievements and vital insights of the abstract movement, they finally achieved an extraordinary fusion of the objective and the subjective on an artistic basis of incontestable solidity in direct descent from Cubism itself but without enslavement to it.

Levier, the well-named—for he had indeed the robust and rigid strength to be the "lever" of this new upheaving—displays in his work a mathematical austerity that amounts almost to intransigence. Yet, for all its deliberate simplicity in the choice of subject and its asceticism of technique, his art is nevertheless grandly noble and sensuous in the truest sense, being rooted in an almost frightening sincerity of vision that reveals to us the beauty of each subject, however humble, not only by emphasising the essential but as well by uncompromising denial of the superfluous. If Levier consents to accept reality on its own terms, he demands of us in turn the same unconditional acceptance for the ultimate reality of his own inner world.

And this is a wonderful world indeed which the artist asks us to accept not only as a complement to your own but as it

were as the consummation of a countless myriads of artistic worlds. The chain is unbroken and leads us back to the farthest past, to archaic Greece itself, which the graceful angularity of his figures suggest, while the monumental elegance of some of his compositions reveals the aesthetic heir of the splendid tradition of centuries. His mind is



Les Chanteurs. 40 in. x 30 in.

APOLLO



Saltimbanque. 40 in. x 30 in.

receptive equally to the abundant magnificence of the classical ages as well as to the subtle and faintly perverse gracility of the Gothic version as reflected in his own brand of delicate eroticism: frank, unabashed, touchingly forthright, his fragile and wistful girls of Montmartre are young as the dawn and ancient as the eons.

Another familiar denizen of the world of Charles Levier is the clown—the extravagant and pathetic figure that so willingly has served so many artists as their vehicle for the expression of thoughts and sentiments too deep and earnest for naked outspoken utterance. Midway between dream and reality stands the clown, and that of Charles Levier, half-Pierrot and half-Arlequin, is an ambiguous figure that proffers at once a disturbing challenge and an even more perturbing answer. Frequently he is companioned by the owl, symbol of melancholy wisdom but also savage bird of prey, and by an odd, gimlet-eyed, white-breasted bird all too obviously his commensal and his daemon. Whether we call him clown, buffoon, or fool, here is too feral a creature for either of these appellations. Only the French word “saltimbanque” will do, with its suggestions of wandering, destitution, and above all desperate outlawing. For the clown, we must recall, remains able to remove his mask, to be as other men. The “saltimbanque” retains his forever, as a hair shirt, such as his life of misery and degradation has fashioned it for him. Artistically, like his tenuous damsels, the Levier clown is at once ethereal and yet massive with the perfection of spatial balance so seldom achieved in art and that in Nature makes the slender bramble twig every bit as momentous objectively as the gnarled oak trunk. To achieve his purpose, Levier makes use of a repertory that ranges all the way from the delineation of planes that suggest rough-hewn Romanesque sculpture (the sculptural element is never absent from his works) to a scratch-line so fine and



La Loire. 30 in. x 40 in.

capricious as to suggest a fissure rather than an outline.

However capricious and moody, Levier is constantly notable for his unfailing mastery of form, expressed by means of a strikingly powerful linear idiom. Yet, his delight with texture, his joy in the medium for its own sake betray the abstract antecedents that serve him well now to insufflate a startlingly vital new life into a worn-out figural tradition. The technician goes hand in hand with the thinker and by the voluntary retaining of accidentals his great swaths of transparently glowing colour quiver and pulsate with a luminous life of their own, a fantastic, other-worldly *aurora borealis*.

In the “close-ups” of still-lives and flower studies, rare and sumptuous hues smolder like antique Oriental lacquer: one



Fleurs sur la Table Rouge. 40 in. x 30 in.

is a deep blue *nocturne* of molten lazuli and amethyst, another twangs and thrums with fiery carmine and orange tones, while the third is cool and quizzical in silvery grays, with a single acid note of yellow. In the landscapes and city scenes, the colour pales or darkens to achieve the effect of depth or distance, but extraordinarily delicate *glacis* are ever present, particularly in the sky. In spite of the artist's efforts to achieve relative softness, to render with truth the effect of hazing or blurring in the distance, never absent even under the purest or Meridional skies—the geometrical cubes of tiered houses, the flat roofs and stone walls, all have hardened to the infrangible lapidescence of jasper, chrysolite and rose quartz, while the water itself glances back the merciless light like a great adamant aquamarine.

A burning and yet a petrified world, that of Charles Levier

does hint of subterranean fires, but over it falls the cool white light of reason. This truly great colourist understands as few have the value of white as supreme colour: for instance, in the midst of strident cinnabar, crimson and blood red, lilting as a fanfare, one single touch of blinding white glows, incredible and lovely like snow on incandescent lava.

The brief biographical data furnished in the catalogue to the current exhibition in New York tells us that Charles Levier was born January 26, 1920, in Ajaccio, Corsica; that he studied in Paris prior to the war, was a member of the French army, was taken prisoner and escaped to join the French fighting forces in North Africa. But his art transcends all local and personal significance. It is the expression of a rich and forceful personality, with an artistic wing span of no common measure and of whom we can expect much.

MODERN ART IN LONDON

By JASIA REICHARDT

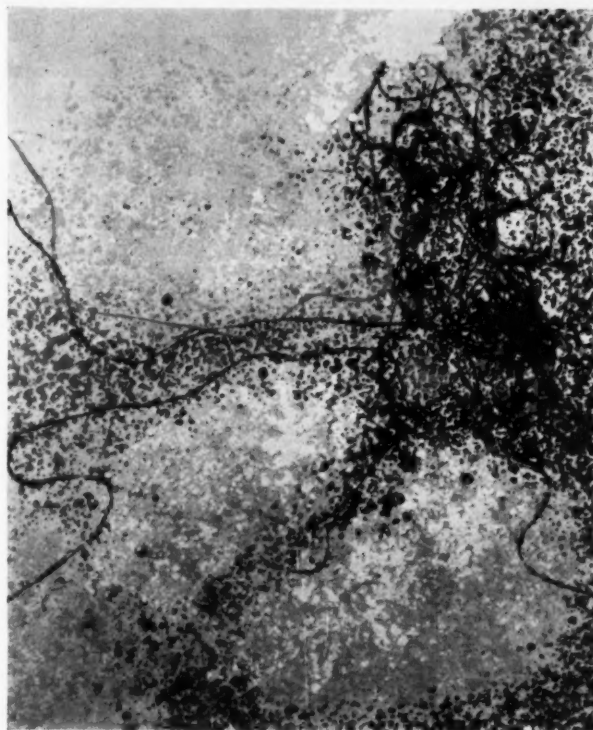
ASGER JORN AT TOOTH'S

Asger Jorn's strength lies in his imagination, in his feeling for paint as a primarily plastic medium, and in his irreverence. It is the last quality which is, probably, the most important in view of his very recent works—all of them completed this year. Technically these paintings fall mainly into three categories: those which are composed entirely of dots, those which incorporate an image which is the result of dipping a piece of string in paint and then making an imprint of it on the canvas, and thirdly, those which include a form that is made by pouring paint. None of these techniques can readily be separated from one another, but together they constitute a new aspect of Jorn's work. As for the irreverence—this is where it comes in. The artist starts his work by destroying the image—i.e. dissecting it, dividing it up, analysing it out of recognition, mutilating it, and then, very simply, from broken pieces remaking the same image. Somewhere in this process the original image loses its dignity and regains it on a different plane. The dignity remains—for in spite of his anger with art values (in capital letters), in spite of his desire for sacrilege, in spite of himself, the image reasserts itself winning its identity back from the elements deliberately destroyed by the painter. From this exhibition one can certainly deduce that Jorn has a great respect for the irrational—in spite of the fact that his own rebellion and that of the Cobra group have, since 1949, been almost logical. One could describe Jorn's progress as being based on the idea of complete destruction and complete recreation.

TERRY FROST AT WADDINGTON GALLERIES

The recent work of Terry Frost is in mid-stream. Because of this two things become evident—that the artist is conducting a series of experiments, and that the results of these experiments have not yet been crystallised. One can see therefore, within one painting the artist's fingerprints, i.e. the type of linear vertical or diagonal formation which is evident in most of Frost's typical work to date, as well as some elements, e.g. a dark disc surrounded by a circular band, which is new to the artist's imagery, and which, sometimes, seems to be made part of the painting by force. On the

part of Frost, it seems as if the predominantly lyrical and romantic quality has been supplemented by a very assertive image. Because of the accent placed on this image, as for instance the disc with a band round it mentioned above, it must undergo a greater scrutiny, perhaps, than the surrounding area. In this particular case the image itself does not stand up to the force which the artist has endowed it. Nevertheless, it has a very definite purpose and that is why it is worth analysing it. With the exception of two very large recent canvases, the majority of the paintings seem to form



ASGER JORN : Nancolepts on the lake of Coma, 1961, oil on canvas, 31½ x 25½ in. Tooth's.

APOLLO

a series, both because of their uniform size, but predominantly in their logical development, so that one could treat them almost as a continuous horizontal mural. Quite obviously this exhibition represents a major stepping stone towards an important development in Frost's career and is of considerable interest.



MOHOLY-NAGY : *Reflected forms*, 1939, plexiglass relief on steel plate, 30 x 19 in. New London Gallery.

MOHOLY-NAGY AT NEW LONDON GALLERY

The work of Moholy-Nagy represents the culmination of several aspects of creative activity. It would be, therefore, impossible to say whether the artist-theoretician, the artist-image-maker, or the artist as a pioneer in the use of new visual media plays the greatest part in the total development of Moholy-Nagy. No exhibition of his paintings could give the impact of his complete work, yet it is sufficiently indicative of his aims to interest the viewer in the artist's other activities. When one is brought face to face with his paintings, one is looking at the experiments, and the results of experiments, which laid the foundations for much in fine and applied art that we now take for granted. Moholy-Nagy's experiments were concerned with the treatment of form and colour from a great number of points of view, and in several contexts, resulting in the most thorough research into the functions of simple and complex visual phenomena. In his concern to establish a vital relationship in art between space, time, and motion, one of his most significant developments was the space modulator, a composition with two fluctuating forms and which introduced a psychologically determined motion. Because of the ambiguity as to which of the two forms is uppermost—a feeling of motion is pro-

duced as each form in turn seems to advance. Space modulators, which were also made of plexiglass and incorporated into the photo-montages, demonstrate clearly one aspect of the type of visual experience Moholy-Nagy was concerned with. There is only one plexiglass construction on view, but it is undoubtedly one of the most important items in the exhibition. In this case, the artist has incorporated his theory that any flat form that is bent in all possible directions acquires maximum force. In the same way that most effectively simple things are complex in their construction, so this structure of Moholy-Nagy is based on multiple aspects of formal integration, with the result that its impact is powerful and direct.

JOHN ALMQUIST AND JOHN BATTENBERG AT TEMPLE GALLERY

These two young painters from America have little in common beyond a certain logical development in the way that each uses colour. Both Almquist and Battenberg depend for their most important effects on colour which is the result of the integration of patches of several hues of greater and lesser intensity. This colour analysis is not used in the way that it was used by the impressionists—it has rather an emotional and evocative context. Even here though, each painter seems to work within particular chromatic limits—in the case of Almquist it is the cooler and more lyrical shades that predominate, whereas Battenberg's paintings are characterised by the use of harsh red and orange. Almquist's works are abstract, being in every case based on a theme of two forms that have remained as two focal points on an extinct horizon. Whether a particular painting is a success, largely depends on the very fine relationship between the two areas which either seem drawn together or repelled by one another. It is difficult to achieve a sense of coherence where the balance of a painting depends on two focal points. Almquist, however, solves this problem quite well when he throws the focus on to the tension relating them. Thus in his best paintings one is not presented simply with two entities within a rectangle but with a relationship. Battenberg works with an image (or rather the suggestion of one), which is extremely important in his paintings. Colour, is both his strength and his weakness, for although it dominates any given work as the strongest vehicle of the artist's expression, it also generally obscures any structure the composition may have. This becomes evident after seeing Battenberg's black and white lithographs which rely entirely on the strength of their composition.

NANCY HORROCKS, LESLIE CANDAPPA, RON RUSSELL AT GRABOWSKI GALLERY

Within a period of one year, Nancy Horrocks has gained considerably in power, by tackling an image that depends on a more exacting relationship of forms. In spite of the variety of moods, her paintings bear a very personal stamp to which is contributed a certain spatial organisation on a vertical or a diagonal axis. It is this axis that is responsible for the suggestion of movement in the painting. It is clear that her abstract image is related more coherently to the boundaries of her rectangular canvas, although, on first sight, the sheer exuberance of colour and vitality suggests that it might force itself beyond the frame.

The paintings of Leslie Candappa are worked out on the theme of a spinning disc. This disc which reappears in all canvases is characterised by the suggestion of movement which perhaps, has blurred any definite design within it, whereas the surrounding images are either completely static or structural. It is difficult to say exactly what function the

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disc assumes in Candappa's paintings, yet it is quite clear that without it, the particular development that the artist has undergone could not have occurred. Here the sign, the symbol, the image, all combine within this circular form that sometimes assumes the function of a flower on a stem, and sometimes that of a mechanical wheel.

Ron Russell shows works in three predominant brilliant colours: red, blue and green. With the use of black, he both modifies these colours and creates a texture. He is a romantic painter, for whom the suggestion of cracks in the wall can be the beginning of an abstract yet illusionistic painting.

KENNETH GEE, ISOBEL HEATH, NINA HOSALI
AT WOODSTOCK GALLERY

Apart from the fact that Kenneth Gee, Isobel Heath and Nina Hosali loosely apply in their work the skeleton of a landscape, their paintings have little in common. Gee's landscapes are considerably formalised, and at his best he creates a complex image that is often as vital as that of Hitchens. Here form and colour are arrived at simultaneously, and where both are used with a considerable degree of moderation, the image is coherent. Isobel Heath's gouaches have a surprising sensitivity. Here the landscape is like a ghost without exact definition. These gouaches always seem to be in the process of becoming landscapes without ever reaching the stage when the last line, in the process of their identification, is added. This is partly the result of a slow and sensitive approach but in a way, the collective work also indicates a lack of assurance. The third painter, Nina Hosali, is undoubtedly a sincere artist, but her works communicate little beyond a certain mystical intensity. Her colours are extremely crude, and the image which is indicated with thick black outlines reveals only a vague suggestion of the artist's intent.

TAURUS ARTISTS AT CHILTERN GALLERY

The Taurus Artists, as a group, have little in common, other than, possibly, a belief that collectively they can achieve more than could be gained through their purely individual efforts. As an organisation, under the leadership of Endre Boszin, the group will undertake to arrange one-man shows and mixed exhibitions for its members. The first show which ran during May, was remarkable for its lack of any extremes and contained a very smooth passage from gentle figuration to gentle abstraction. Although all the artists work in a contemporary idiom, their work is outside the vital trends of modern art. The newly decorated gallery has much charm and the Taurus artists who have helped to grace its whitewashed walls are: Armstrong, Berge, Clark, Cantrell, Fowells, Horna, Kepenyes, Peile, Rickett, F. Varney, N. H. Varney and Worsdell.

JIMENEZ BALAGUER AT SAVAGE GALLERY

The work of Jimenez Balaguer has, on first sight, an obvious affiliation with that of Tumarkin. On first sight only though, for on close examination what Tumarkin adopted from mechanisms, what he has transformed and incorporated into his pictures, Balaguer has simply created. In the case of Tumarkin the machine element may be provided by a cog, in the case of the Spaniard, it is provided by a shape created with the aid of nails of which the uneven heads stick out of the surface of the painting. Whatever means he uses, the result of Balaguer's endeavours has the feeling and appearance of a natural growth. Thus the ruptures in his surface are like craters, and indentations like some footmarks



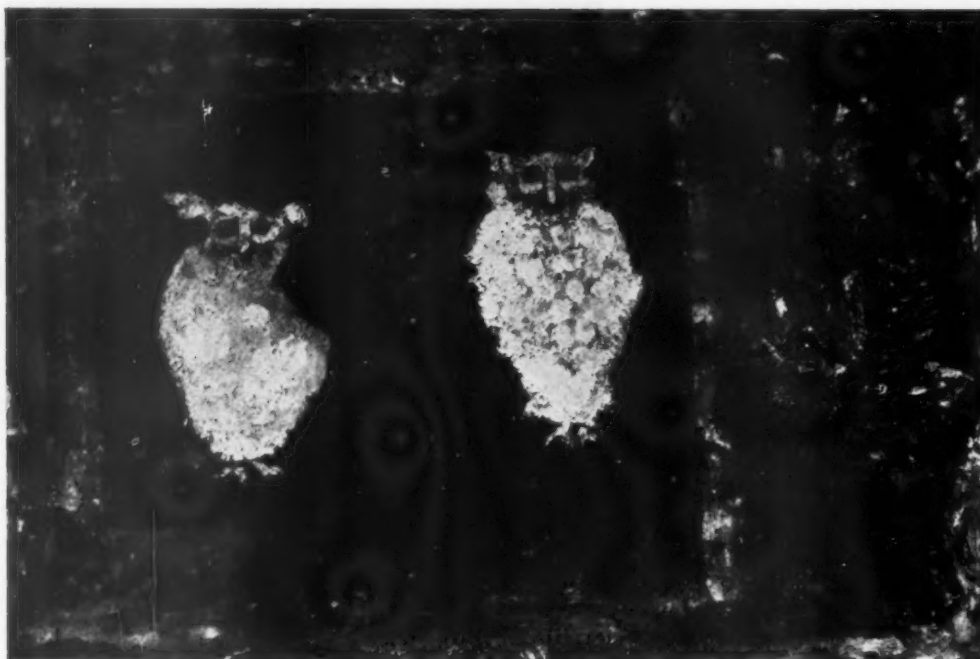
JIMENEZ BALAGUER: Painting, 1960,
mixed media on canvas, 24 x 29 in. Savage Gallery.

of a strange animal. In short Balaguer uses what up to date synthetic means he can to resurrect nature. If the mechanical image he creates constitutes no less than a personage, and if his tortured and patterned texture becomes earth, then the function of his paintings would seem fairly simple—i.e. that of commenting on nature in spite of the cryptic means. In fact this is one aspect that seems to separate him considerably from the Spanish painters in whose tradition his work has grown: Tapies, Feito, Cuixart—because whatever he creates it is not a comment, an invocation possibly, but nothing stronger. The fact is that, despite the obvious expectations, the work of Balaguer has no strong positive qualities that are so evident in the art of his countrymen, but a more delicate contemplative feeling, sometimes verging on sentimentality, but more often than not extremely gratifying.

FIDLER AND FOJINO AT DRIAN GALLERIES

Fidler's exhibition, which ended in May, has revealed his art to be a process of struggle. Not physical, perhaps, but indicative of the type of development which necessitates that every element in a given painting is subjugated to the will and complete despotism of the artist. Thus every form, every colour, every relationship is bent to the artist's preconceived vision. This may be one of the reasons why some of Fidler's paintings give the impression of fantastic potential power, and that should any of the forms escape the boundaries of the canvas they would become tenfold the size. This caged power is sometimes a weakness in Fidler's case, for it overrides other pictorial considerations. Only in the very recent works, which combine areas of colour with a tracery of thin lines does one feel a complete sense of coherence.

The Japanese painter from Paris, Fojino, whose paintings are on view now, is notable in two respects—for creating a delicate atmosphere of some mysterious rites, and for using a luminous palette very reminiscent of that of Lacasse. It is the atmosphere which he creates with great naturalness that must be considered his achievement. Without making the viewer aware of any separate images or ideas, he presents a conglomeration of facts and items which all cohere to create an intense and mysterious mood about which no qualifications are revealed. Therefore one cannot look at a painting by Fojino in stages, but only as a whole. In some paintings the artist's great preoccupation with religion is totally justified, and those are usually his best works, whereas



FRANCIS ROSE :
The White Twin Owls,
1961. Oil and mixed media
on canvas, 20 x 30 in.
Molton Gallery.

at the other extreme, one is presented with essays that approximate more to chromatic exercises than to paintings. This exhibition amply proves that Foujino has both talent and something to say.

FRANCIS ROSE AT MOLTON GALLERY

In the owl and in the frog, Francis Rose has exalted the qualities of both a mechanism and that of a rather inexplicable, surging, organic life. Thus he has successfully suggested that his creature can exist on the level of a mechanical toy, and also that it possesses a secret mysterious life of its own, which is even respected by the creator of the owl—the painter himself. In bringing it to life Francis Rose has automatically placed it on an enigmatic pedestal. Possibly one of the strangest and the most gratifying aspects of these paintings is their very fine division between reality and fantasy. I do not mean that reality implies realistic appearance, but that it implies the essence of owlness—whilst the aspect of fantasy breaks any connection between owl-the-bird, and owl-the-creature in the painting. Also, the creature in any of these paintings has none of the predestined qualities such as sex, race, pigmentation, character—it is simply a shell which is filled by the artist as a night is filled by dreams. That is the general content of Rose's particular imagery. As for the execution—the artist uses a number of media with considerable skill. His extremely varied, and seemingly numberless techniques contribute to the individuality of each of the works. Perhaps the most important consideration in Rose's exhibition is his rejection of any elements that represent in any way whatsoever the abstract pursuits of art, and retaining as the only means of emotional and pictorial communication a series of very personal images.

BILL COPLEY AT I.C.A.

Bill Copley's paintings deal with the phantasy of spare time activities. He has created a world in which the major roles are played by the multiple image of a pneumatic pink blonde and a French gendarme. As for the rest, there are cowboys, a few miscellaneous characters, and games, like one-arm bandit, lotto, football, etc. Out of this, the artist produces an extraordinary vision of an aspect of contempor-

ary life. In spite of its current validity Copley's vision is dated because it has the same chronological accuracy as a Victorian valentine, with the accompanying nostalgia which causes him to treat his imagery as if it were seen in retrospect. There is a defiance in Copley's art which manifests itself in the way that the image is sometimes reduced to a wall-paper decoration status and sometimes is elevated to the function of a symbol. Thus the image itself is treated like an inflatable plastic bag that can fulfil a number of functions within a certain sphere. Behind the cartoon world of an apparently naive and joyful simplicity, is the artist whose sense of humour is considerable, and whose intent is serious, perhaps all the more so because he does not take himself too seriously. Copley's interest in the surrealist transposition of data is quite clear, yet his application of it is quite personal. Obviously, there are several antecedents to Copley's art, yet without doubt what he has created is very much his own.

CHAVIGNIER AND AESCHBACHER AT NEW VISION CENTRE GALLERY

Very rarely does bronze assume the lightness of precarious delicacy, seldom does the sheer volume and weight of solid structure suggest anything that is even remotely volatile—in this sense certainly the sculpture of Chavignier is an exception. Surprisingly enough the artist can suggest both the solid skeletal structure and the grace and elegance of an animal in movement. From whatever angle one may look at the majority of these sculptures, the vital quality of an animal ready to spring into motion suggests itself. The sculptures have a feeling of tension without, in any way, implying aggressiveness. It is difficult to say whether the artist is completely aware of the effect his work evokes, he is, however, consistent in the type of vision that is finally produced. Somehow all the random factors cohere to reveal a robust vitality that is neither insensitive nor inelegant.

Aeschbacher's collages made mostly from corrugated paper rely for many of their positive qualities on the texture of this material. By creating an arrangement of pieces of corrugated paper on corrugated background the artist establishes a relationship between the various directions of the corrugations. The delicate colours and intricate design of the composition are always, however, subsidiary to the motif suggested by the medium itself. These collages are, to say the least, tasteful, and a few are inspired.



Woman and Still Life, 1919, painted wood relief, 14 x 10 in.

ARCHIPENKO

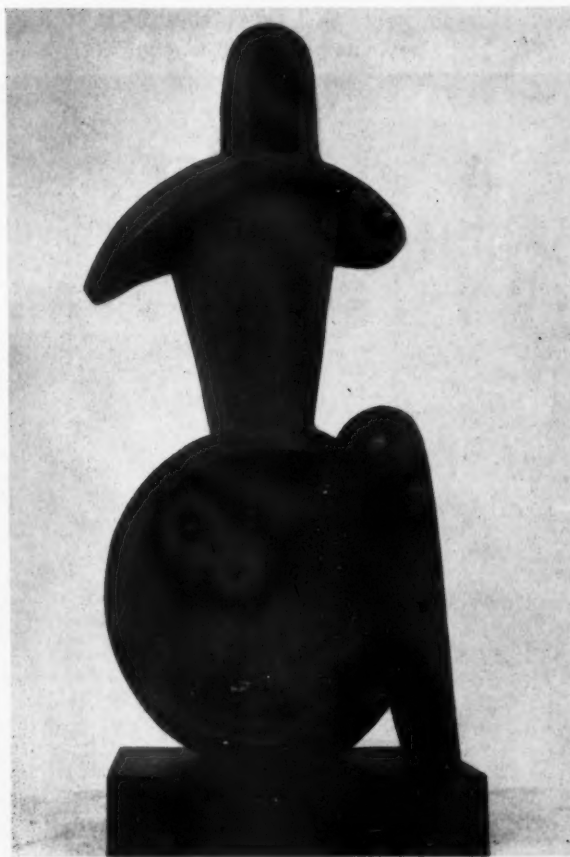
OF the cubist sculptors Archipenko remains the most lyrical exponent. Partly because his aims were more condensed than those of either Lipchitz or Zadkine, and partly, because he never lost the core of the inspiration that motivated his work from the very beginning—the human figure. His contact with the cubists served to modify his interest in the human form but not to abandon it. Carola Giedion-Welcker said once that "Archipenko regarded the human figure simply and solely as the starting point of a fugue in three dimensions". He never destroyed its characteristic qualities but remoulded it into a composition of concave, convex, straight and bent forms, reshuffling the negative and positive qualities of any given shape, but always retaining the basic image. In view of this constant transformation of his subject, one may ask with good reason whether this process was not primarily an intellectual exercise. Had this been true, I doubt whether his sculptures would have retained the considerable feeling of vitality. One could describe his procedure better as that of treating the series of forms inherent in the human figure as a musical scale, and composing from the given notes, or elements, a series of highly rhythmical compositions that contained a syncopated arrangement of its components. Archipenko's audacity as a pioneer never overstepped the boundaries of lyricism with which he endowed every aspect of a form that came under his scrutiny. In simplifying volume, and giving a new dimension to the concept of a surface Archipenko has come close to the quality that Zadkine has always referred to as

musicality. Again, one finds that the force behind the lithe torsos and fragmented figures lies in a syncopation and rhythm that is, above all, musical.

It is interesting to compare a painted wood relief by Archipenko with his bronzes. The relief is characterised by an ambiguity between the linear quality of the drawing and the solid forms jutting out from the surface. The contrast between the effect of volume and surface is considerable. In the bronzes, however, no such ambiguity exists—the sculptures are never other than homogenous. Archipenko's sculpture achieves monumentality in spite of its small scale. It has the intimacy of an object that fills a space within a familiar environment, and it also has the quality of surprise. The latter is probably the result of the fact that as one looks at the same sculpture from different angles so new rhythms and new relationships are revealed, in which the surrounding space plays an integral part. Archipenko's development of a simple form in space is the crucial quality of much of his work. Clearly, the artist is not particularly concerned with either time or motion, but space around and inside his sculpture is a part of his creation—it is accounted for in the artist's plan of his work, it is taken for granted by the viewer. In 1920 when Ivan Goll was writing about Archipenko, he said: "The void appears to us to be as visible as matter".

Archipenko is probably best known for the work he produced between 1910 and 1920, and the exhibition at the Grosvenor Gallery contains many pieces of that period. In respect of the majority of the work on view there are no free associations in any degree. The artist's purpose is clearly stated and his intention is stressed in various ways.

JASIA REICHARDT.



Statuette Géométrique, 1913, bronze, 18 in. high.

THE ART OF

SUMMER EXHIBITION



L'Avare et son Trésor. Gouache: 20½ x 16½ in.
Design for the Fables of La Fontaine.



Composition à l'Arbre en Fleurs. Oil on canvas: 25½ x 19½ in.

"SAY that I work with no express symbols, but, as it were subconsciously. When the picture is finished everyone can interpret it as he wishes." The words are Chagall's own in answer to someone who pressed him for the meaning of his *Bouquet aux Amoureux Volants*, the *Bouquet of Flying Lovers*, that characteristic work now in the Tate Gallery. They could serve as an introduction to almost everything in the innumerable oils and water-colours, gouaches, lithographs and etchings created by the artist during the half century of his working life. He has been claimed with Chirico as the Founder of Surrealism. But he is no theorist, no self-conscious creator of artistic movements. Never was there an artist of whom it could more truthfully be said that he paints because he must, and everything he does springs spontaneously from this inner compulsion. True, he is a man of our time, and this art of fantasy and of the subconscious could almost only have happened, and certainly could only have been acceptable, to a generation conditioned by Freud and the psycho-analysts. Yet he is no Freudian. He paints as a bird sings, pouring out all the passionate inwardness of his life and experience and the cultural wealth of a mind richly stored with age-old legends and with the poetry of his race and people.

The impressive exhibition of his work which constitutes the summer exhibition at the O'Hana Gallery reminds us again of the stature of the man. A hundred items in all the media in which Chagall worked, are catalogued. No. 1 of these, however, consists of the whole twenty-five coloured lithographs which he has just completed after two years' work: the Bible Illustrations. These would constitute an exhibition in themselves. An edition of fifty was made, each plate numbered and signed, so that they stand immediately among the precious things in contemporary graphic art. They are characteristically his, alike in their Biblical theme and in their quiet beauty of technique. They remind us in the choice of that theme that Chagall was born into a poor Russian Jewish family which was deeply religious, and that from his earliest days the Bible stories of Eden, of Ruth, of Esther, of Job and all the other symbolic and dramatic legends of the Old Testament were his cultural heritage. He has always been a deeply sensitive graphic artist, ever since those first etchings in the series "*Mein Leben*" which he made for Cassirer in 1923; and the Bible and the Fables of La Fontaine have yielded his greatest inspiration. As he gets older it is the Bible which holds him most; and it will probably be these Bible lithographs among all the hand-coloured prints showing in this exhibition which create the most attention. Many of his other lithographs and etchings are included: from the Fables of La Fontaine, from the Arabian Nights, from other series, or separately. More than half the exhibition is taken up with these graphic works, so typical of the artist's genius and having the advantage that by their nature they are able to be priced within the reach of the more modest collector. Some of the earlier and rarer ones are loaned to the exhibition.

The next group of works shown are gouache on paper, sometimes studies for the now classic early lithographs, such as those for the La Fontaine Illustrations of 1926, sometimes creations in their own right or works connected with the famous paintings. In these later categories we contact the

MARC CHAGALL

AT THE O'HANA GALLERY

artist in his own realm of fantasy and poetry. His art has a fascinating tension between the objective and the subjective—in face of paintings by Chagall we dare not say between the real and the imaginary. When he first went to Paris from 1910 to 1914, the modernist art of the time was largely concerned with aspects of Cubism; but, much as he was interested, the growing abstraction was not for him. It was all probably much too coldly intellectual. His inspiration was the stuff of dreams not that of mathematics; his concern was with life not with art theory. It was a lonely path, and the fashionable highway of the period led away from it to more and more abstraction. Chagall went his own wildly romantic way. His mind seethed with nostalgic visions of the remote village of Vitebsk where he had been born in 1887, and of his love for and marriage to Bella. He painted the dream pictures; and since they did not belong to what Blake would call 'this vegetable world' he was free in his colourful canvases to defy the material laws of gravitation and the optical ones of scale. Free, too, to indulge metamorphoses in which creatures began as cocks and ended as bunches of flowers, began as violins and ended as the violinist. Images floated in the air; lovers embraced in the hearts of bouquets; places, whether from the Russia of his childhood and the seven year bliss of his early married life, or of Paris to which he had gravitated by way of Berlin, intruded incongruously.

It may have been in his reaction from the hardened formalism of cubism, or in the sheer mistiness of his own kind of Surrealism, that he acquired the softness of style, the indefiniteness of outline which is so marked a characteristic of his work, and, perhaps, a fault in it. As with so many romantics he evades the more searching demands of linear draughtsmanship. Actually, as the most recent lithographs reveal, there is in his later work his own kind of fine drawing though it is never his practice (except during the few years when he was flirting with Cubism) to emphasise line. This very softness in his technique serves him well when he deals with the Flowers which play so large a part in his work. It is said that it was at Toulon in 1924 that he was first thrilled with this flower vision, but his flowers, too, are things of dream. As he wrote in a poem:

'En moi fleurissent des jardins,
Mes fleurs sont inventées.'

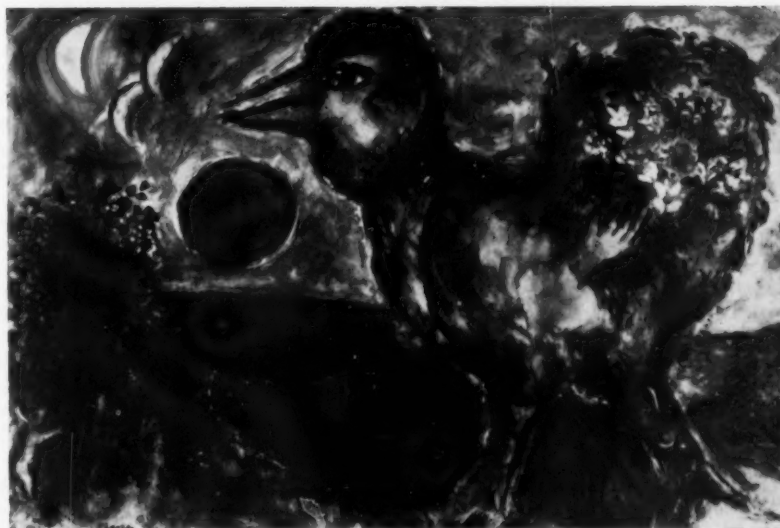
In the oils and the gouaches at O'Hana the flower theme haunts him. Sometimes it is as a simple Flower-piece, sometimes with an air of fantasy as in *Les Fleurs sur le Toit* or in the wilder imagination of *Le Coq Fleuri* or *Vase de Fleurs et les Amants à Saint-Paul*. Flowers and love and music—the beloved trinity of the arch-romantic—these are his recurring motifs when his own creative mind is free to express itself. *Le Violon-celliste Amoureux*, an important oil painted in 1955, and *Le Coq Fleuri* of the same year, show that Chagall has never swerved from the path which he took in his first days. One other theme which attracted him, and which is well represented in the exhibition is that of the Circus. Again it is a conception essentially romantic. His mind has an absolute consistency. He is afraid neither of romance nor of beauty, preoccupations which were not likely to help him during recent decades. Not that he has ever been a neglected artist whatever the prevailing fashion, as the



Maid of Israel. Lithograph: 13 $\frac{3}{4}$ x 10 $\frac{3}{4}$ in.
One of the Bible Illustrations.

staging of the impressive exhibition of his work at the Tate in 1948 and its enthusiastic reception proved. But he may have suffered from the cult of the anti-figurative which has had such sway during most of his working life. This important exhibition at O'Hana Gallery makes us aware again of his high standing and of the charm and brilliance of technique of his work.

HORACE SHIPP



Coq Fleuri. Oil on canvas: 57 $\frac{1}{2}$ x 38 $\frac{1}{2}$ in.

CRUCIFIXION OF ST. ANDREW: An Early Rubens



Crucifixion of St. Andrew. H. Terry-Engell Gallery.



Drawing by Rubens. Boymans Museum, Rotterdam.

THE success story of Rubens leads to a paradox: the paradox of our doubts how much Rubens there is in the resplendent works of his prime. It was from 1611 to 1615 that he built that palatial studio house in Antwerp on the land which was part payment for his commission to paint the Antwerp Cathedral picture. (He gallantly insisted that a pair of gloves for his recently married wife should also be included in the contract). The house included not only his own tremendous studio, but upstairs were the studios for a full company of assistants and students. The assistants were important enough—experts in figure, landscape, draperies, still-life, animals, or what you will—but nevertheless it meant that this was almost a picture factory. Granted, his was the master and designing mind, and that, energetic and virile as he was, he planned, began, and gave the master touches to the canvases; but this employment of assistants, entirely acceptable in his time, left us with the abiding problem: when is a Rubens not a Rubens? The time was to come when Rubens would differentiate one of his pictures as "original by my hand."

All this has tended to turn our eyes towards the early work. In 1598 when he was only twenty-one he was admitted as a master to the Antwerp Guild and within two years, immediately on his arrival at Mantua on his Italian tour, that discerning prince, Vincenzo Gonzaga, appointed him his Court Painter. In those years at the extreme end of the XVIth and during the first decade of the XVIIth century Rubens was already magnificently himself, and his pictures were entirely his own. When he returned to Antwerp in 1608 he was immediately accepted and was soon made Court Painter to the Regents Albert and Isabella.

The early work, *The Crucifixion of St. Andrew*, which we reproduce on our cover, and which is in the possession of Mr. H. Terry-Engell at his Bury Street Gallery, has to be regarded in the light of these facts. A panel 28½ by 22

inches this is accepted by the authorities as unquestionably an early work. Dr. Ludwig Burchard thinks it may even have been as early as 1598, and so belong to the period anterior to the Italian journey. It was he, too, who associated it with the drawing of the subject which is in the Boymans Museum at Rotterdam.

There is a probability that this was the study which he prepared for an engraving by Aart van der Does, and which figures in the legal papers concerning Rubens's estate where we read: "For the buying of same design (teckeninge) of St. Andrew with the copperplate of it, which the deceased had delivered in the hands of some engraver named van der Does, who had sold it, payed fl.23."

We may also assume this to be the Sketch by Rubens representing the Martyrdom of St. Andrew which is referred to in the inventory of the goods left by a certain Jacob Horremans of Antwerp in 1678. Both these references come from the protocols of notaries, preserved in the Archives of Antwerp; the former from that of the Notary Guyot, 1645, folio 83; the latter from those of Em. Peres, 1678, folio 625.

They establish Rubens's interest in the subject and the existence of a picture upon it and so bring external evidence upon this painting.

It is, however, the purely Rubensesque quality of the work itself which establishes its authorship. "It is outstanding by the multitude and dramatic power of its figures. The two men, for instance, who are trying in vain to lower the cross" says Dr. Burchard, writing of the picture. Those two figures adumbrate the splendid freedom which was ultimately to mark everything which Rubens did. In this first style, these and the magnificent nude of the bound saint proclaim the master at the beginning of that Baroque lavishness which we so associate with his name.

THE WORLD OF WILLIAM AIKEN WALKER

By M. L. D'OTRANGE MASTAI

THE world of the American painter William Aiken Walker was the self-contained one of the old "plantation" of the Deep South: the cotton fields where the precious harvest was garnered under the burning sun by a small army of slaves; the rude but picturesque cabins where they rested from their labours; the dusty, palm-lined roads on which they drove the loaded wagons to the great river boats gliding on the wide, mighty stream—this "Father Nile" of a new continent; and last, the busy quays of the far-off port where docked the ships that took away the bales to the four corners of the globe.

Early in his career, the artist elected to devote himself to the task of depicting, in its truest and most intimate aspects, this special world, little known outside its own limits, but well familiar to him from childhood, as it had been to his forebears for many generations. The result of his faithful adherence to this purpose, during a period or activity of nearly sixty years and against many and varied odds: a unique and truly priceless chronicle of the Southland, brought forth not at the proverbial "eleventh hour" but indeed at the thirteenth—when this world was already vanishing, virtually a thing of the past, only its reflection lingering still above the horizon.

Yet, for this work, William Aiken Walker met in his lifetime with almost no recognition. It mattered little that, in addition to the value of the subject matter, his pictorial idiom was one of great originality and strength, achieving remarkable eloquence and wit by deceptively naive means. On his home grounds, he was not so much despised as blandly ignored. His works might possibly have met with more appreciation "up North" but it must be admitted that he does not seem to have made any efforts to attract attention in that direction—so deeply was he, in spite of everything, of the South and for the South.

The neglect of his contemporaries, the indifference of the next generation spelled almost total oblivion for William Aiken Walker. In fact, and excepting as is always the case, a few discerning collectors, his work may be said to have been largely unknown beyond the Mason-Dixon line until the memorable exhibition held in 1940 at the Bland Galleries in New York. But the interest in our native artists was not then comparable to what it is today—and the time certainly was not the most auspicious, with the war effort engaging all thoughts and energy. In spite of the earnest and enthusiastic efforts of the late Henry Bland, the pall of indifference came down once more on the personality and works of as original an artist as may be found in the entire annals of American art.

Now, however, with interest rife in all matters pertaining to the South as a result of the centennial commemorations of the War between the States, it is to be hoped that something of this interest may be diverted towards achieving proper recognition at last for an artist who, in the final analysis, has every rightful claim to the one title he would have prized: that of "painter of the Deep South".

"The Deep South"—what words in the American vernacular match these in power of evocation? Endless

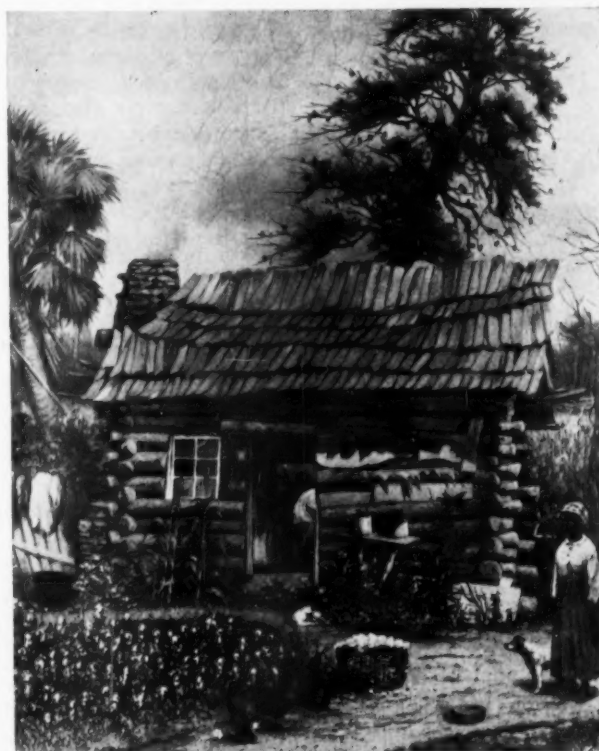
APOLLO is privileged to publish this excerpt of a forthcoming book on this important American artist by the Apollo American editor. As Walker sold one of his most important paintings to England to a cotton exchange, the author is most anxious to receive any information about paintings by Walker in private or public collections.



Cotton plantation. 1884. Collection James T. Wallis, Cynwyd, Pd.

savannahs, and langorous bayous; drapes of Spanish moss swaying from the great limbs of ancient live oaks; the pride of tall columns rising to lacy balconies, where silken crinolines rustle and nod like bell-flowers; scent of magnolia, and glint of flashing blades in the moonlight; grace and courtliness, wealth and wit, frivolity and heroism. How sharp, how vivid the picture forms in our mind . . .

It is something of a paradox therefore to recall that, in point of fact, this legend of the South (legend we must call it for want of a better word, though it is certainly not an imaginary fabrication but an accurate record of a past reality—and yet, while it is the truth, it is not all of the truth)



South Carolina Cabin. Collection Vergil M. Cooper, Charleston.

THE WORLD OF WILLIAM AIKEN WALKER



Calhoun's Slaves. Exhibited at the Metropolitan Museum
Life in America for 300 years.

Collection Gordon S. Haight, Woodbridge, Connecticut.

this lovely legend is actually based on what might be termed an oral rather than a pictorial record. In other words, is it not a fact that we visualize the South through its writers, its poets, rather than through the works of Southern artists? There is, of course, no lack of documentation: portraits, daguerreotypes, landscapes, illustrations of every kind have been preserved and can serve to provide a solid base of historical accuracy for recreations of the tableau or pageant sort. What we lack upon the whole is the projection of some powerful artistic personality of the kind that reflects the world about it with something more than the cold efficiency of a well-polished glass. It is not the supremely accurate lens that we want, but the clear deep pool sending up shadows of thought, ruffling the placid surface with ripples and eddies of emotion and thereby distorting the image perhaps in some respect and yet so completely and basically true that it transcends truth itself.

Strangely enough, the South of this most brilliant and affluent period when Cotton was King was not so fortunate as to give birth to one of these visual creators, able, in the words of Bernard Berenson, "to humanize that monstrous polyp"—a society as a whole. The reason may have been that the glamorous show was in all essential respects a thing of surface, a temporary phase.

The old South had been originally established as an agricultural society, and in final analysis still remained just this in spite of its having been thrown by the sudden emergence of King Cotton into acting of a new and taxing role, without benefit of an intermediary period of transition and adaptation. Accordingly, there is something of unbalance in the tempo and standards of Southern life of the pre-war epoch, something strained and feverishly fitful.

Not so of the true South of William Aiken Walker, whose direct and sincere statement endures as the Southern earth itself, this strange earth, arid and yet fertile that gives birth to a living snow under a tropical sun. But while there is truth indeed in the dictum that "in every excellent beauty there is an element of strangeness"—it is equally undeniable that we generally cannot see the beauty until we have learned to accept the strangeness. One of the most interesting facts in the history of American art is just exactly this: that the process of accepting our own strangeness was not immediate, far from it! For a long, too long time, not only visitors to the New World but also natives, and not excepting American artists, continued stubbornly to attempt to see America not as it stands in the pride of its own beauty, but in a constant, unconscious parallel to the beauty of European lands.

Since we set so little store by our own, we could hardly expect Europeans to outdo us. As late as 1856, Ruskin might say: "I have just been seeing a number of landscapes by an American painter of some repute; and the ugliness of them is wonderful. I see that they are true studies and that the ugliness of the country must be unfathomable". Because this pronouncement now seems to us so obviously and exquisitely ridiculous, we are apt to overlook the fact that at time of utterance it was charged with a rather more sinister significance.

We stand secure in our conviction that "the land of the free and the home of the brave" is also the land "beautiful for spacious skies, for endless fields of grain, for purple mountains' majesty above the fruitful plain . . . from sea to shining sea"—and we easily forget that a mere hundred years ago our national artistic consciousness was still a thing of the future.

Meanwhile, humbly and trustfully, and for an unduly long time—as late, in fact, as past the middle mark of the XIXth century, or immediately prior to the outbreak of the Civil War—we were content to be guided in artistic matters by English influence. This was particularly true in the Southern States, where England was pursuing a policy of sympathy with the Southern cause that led many into a new fervour of Anglophilia. The mood in Art must be English, while in point of technique the choice was offered between the Pre-Raphaelites or Dusseldorf.

Our landscapists in particular were actually Europeans one-step removed, and their formula for rendering American views consisted mainly in magnifying the scale of natural features. This feeling, prevalent among competent and even brilliant practitioners, that size was the all-important factor is well reflected in the craze for mastodon-panoramas, of the Bierstadt sort, reminiscent of the grandiose visions of the Opium Eater; "Buildings, landscapes, etc., were exhibited in proportions so vast as the bodily eye is not fitted to receive. Space swelled, and was exemplified to an extent of unutterable and self-repeating infinity". Unfortunately these productions, if we except those of Washington Allston, were totally devoid of the morbid grandeur and fantastic solemnity of the visions of De Quincey. Even as early as 1905, Samuel Isham had the candour to admit that their chief characteristic was "deadly monotony". In 1905, one may note, Walker was still alive and might yet have been granted recognition—but no mention of the modest Southern artist appears in the initial "History of American Painting" nor in the 1927 edition with appendix by Royal Cortissoz—nor for that matter in several other highly regarded textbooks of this kind yet to come.

To give William Aiken Walker the credit he deserves, we need only keep in mind this simple fact: that he was an

American artist at the time when most of our painters were still in bonds of spiritual allegiance to Europe and sought about them not for what was truly American but on the contrary for whatever might be most reminiscent of Europe and as a result stood a chance of winning the approval of the overseas pontiffs and their wide following right here at home.

Walker had the courage of independence, of adherence to his convictions. While his fellow citizens of Charleston held him in indulgent scorn, as a mediocre genre painter of small talent though great pretensions—whose miniature-scaled scenes of cotton fields, studies of workers, etc., all of it in deplorable taste, were hardly good enough at best for the tourist trade in lieu of post-cards, at the royal fee of one dollar a piece—Walker was in fact one of the small number of artists to whom, as to his great contemporary Winslow Homer, might be applied the inimitable phrases by means of which the honest Isham expressed his nonplussed awareness that in the art of Homer he found himself face to face with a new element defying all previous laws of analysis: "Of itself there is no particular merit to it. There seems nothing strikingly novel about Homer's subjects or methods; both are on the contrary perfectly simple and straightforward

and yet there is no man or school that can be said specifically to have influenced him".

The marvel is of course that artists whose works while "not strikingly novel" nevertheless did not visibly stand in debt to anyone or to any school—that such men did not require a few more centuries for the preparation of their advent! For there are results that time alone can bring about, and on this subject we have the word and testimony of no less a man than Degas who, on the occasion of his visit to Louisiana in 1872, did not hesitate to confess very simply his own helplessness before the overwhelming challenge of this wonderful New World. He would not paint it, for said he then, with quiet finality "one likes and one makes art only of that to which one is accustomed". Would more of our artists had learned this lesson from a European master.

Walker liked, and made art of, his own Southland, because by heart's choice as well as by circumstances it was his world: he walked these roads, gazed upon these cotton fields, bathed and fished in this river, sat in the shade of these palms and yuccas and never for one moment wished to be anywhere else or thought that greater wonders were to be found in any fabled land across the sea.

NEWS from London Galleries

KENWOOD HOUSE at Hampstead, the home of the Iveagh Bequest, has established the happy scheme of having each summer a special exhibition of art with the XVIIIth century note which accords with its own period. This year the choice is of Paintings and Drawings by George Romney. The permanent collection there includes already several of Romney's important paintings notably the famous study of Lady Hamilton as *The Spinning Girl*. The exhibition opens on June 8th and will continue throughout the summer.

JOHN MANNING at 71 New Bond Street is holding during June an Exhibition of drawings and water-colours under the title, "Animals, Birds, Flowers". Conspicuous among the exhibits are two delightful studies of *Swans* by James Ward (one of which he used in his picture, *The Descent of the Swan*). Among other outstanding works are some most delicate pencil drawings of flowers and grasses by Samuel Palmer, some studies by Ruskin, including the *Pelican* illustrated in his works; a chalk drawing of *Heads of Horses and Dogs* by George Morland; and a surprising *Study of a Palm Tree* by Flaxman. An interesting variation on the usual exhibitions of water-colours which we associate with John Manning's Gallery.

LEFEVRE GALLERY June showing is of recent paintings by James Taylor, whose one-man exhibitions are a recurring feature there. James Taylor's landscapes and townscapes, whilst they remain entirely figurative and catch perfectly the visual aspects and spirit of the places he paints, are—dare one say?—Parisian in the sensitive feeling for the quality of the paint. Centred in Paris, he is one of the few English artists there with something of an international reputation.

THE ALPINE CLUB GALLERY is once again the setting for a joint exhibition of Old Master drawings and water-colours shown jointly by W. R. Jeurwine and Yvonne French. On this occasion they have given a theme to the exhibition calling it: "Four Centuries of Italian Landscape", the four centuries stretching from the XVIth to the XXth. They have interpreted the title fairly freely, including a few artists whose

Italian link is spiritual rather than material. Foremost among these is a group of drawings from the Liechtenstein Collection by C. W. E. Dietrich, or Dietricij, whose Royal Patron, Augustus III, sent him to Italy, but who remained determinedly German in his style. From that of Hendrik van Cleef of the mid-XVIth century to John Piper's very recent Venetian work, with names like Claude, Hubert Robert, Guardi, Taverner, and Edward Lear between, this exhibition will give more than a hundred variations on the classical theme.

THE FINE ART SOCIETY'S Forty-first Exhibition of English Water-colours, which commenced in April, has been followed by a Second Edition which is being carried on into the early part of June. Turner's *Guildford*, which we illustrated in our April issue, is included in this showing.

Along with this exhibition is one of "English Landscapes of the XVIIIth and XIXth century" in the upstairs gallery. This is particularly rich in works by George Morland, who, despite the fact that he was prolific in his output, is not often now seen in dealer's shows, so many of his works having gone into public galleries. As well as *The Gipsy Encampment*, there is *African Hospitality*, which was engraved by J. R. Smith, and a particularly attractive *Self Portrait*.

JOHN WHIBLEY GALLERY in George Street are exhibiting the water-colours of Norah Glover. A rising young architect, she is best known for her architectural paintings, but architectural painting is usually a little earthbound by the sense of volume of its subject. On this occasion, however, Norah Glover has relied upon other qualities, for these water-colours are impressionistic in their concern with effects of light and of atmosphere.

THE TATE GALLERY, from the 14th of June until the end of July will be having a most important exhibition of the work of Daumier, organised by the Arts Council. This will be the first major exhibition of his work to be held in this country, and will include his paintings, drawings, the political, theatrical, and other prints, and some of his rare sculpture. We will hope to deal with this fully in our July issue.

THE LIBRARY SHELF

PIETER BRUEGEL'S DRAWINGS

Reviewed by HORACE SHIPP

The Drawings of Pieter Bruegel. By LUDWIG MUNZ. 240 illustrations. 72 pp. text, including Catalogue Raisonné. 12 by 8½ in. Phaidon. 63/-.

THE art of Pieter Bruegel the Elder stands as a watershed in European painting. Before it lies mediaevalism stretching away into the darkness, beyond it is humanity. Not humanism, for that belonged basically to Italy and the South, to the realm of idealism and the intellect, to the minds which looked even further back than the Gothic of Christianity to the clear light of classicism. But humanity, which chose to look around it at life itself, and within at the nature of man. "*Naar het Leven*"—"from the life": Pieter himself wrote it on the drawings he made of the peasants and people about him which constitute so much of this splendid *corpus* of his authentic drawings. It was, indeed, life to which art in his day and place was turning, and there was that in the very nature of this artist which made him peculiarly sensitive to the thought current of the time. As that fine scholar, Ludwig Munz, whose study of his drawings this excellent Phaidon volume is, has pointed out, not that he was a startling innovator who invented the idea (or even the phrase), but that in his hands it became possessed of such power that it gave a new tremendous impetus to something already existent. So, although we are able continually to find contemporary analogies and even precedents for what Pieter Bruegel did—in Cornelis Cort or Hans Bol, back in Hieronymous Bosch, the greatest single influence, or in Dürer—it is Bruegel we recognise as the paramount influence which turned men's eyes from the ideal to the real, and from art to life.

Prepared and written in the years immediately preceding Ludwig Munz's tragic death in 1957, this new Phaidon volume on Bruegel's Drawings forms the companion volume to that on the Paintings by Grossmann. It was thus the final flowering of his scholarship and must be considered the authoritative work on its not-easy subject. One is always perturbed by the implications in the use of the term "Complete" in the title of such a book, especially from such a source, since there is the danger that it may prejudice further discoveries. In fact, since 1957, a number of drawings have been accepted as authentic, and Luke Herrmann, the translator of the text, has added these in an addenda and illustrated six of them. One can hope that, guided by the principles for identification which Munz has elucidated and demonstrated, there may be further additions; for, in face of the enormous number of drawings which the artist must have made, many must be still missing, even if we allow for that death bed fear for the consequences of heresy which caused him to destroy much of his work. As it is, 152 are accepted wholeheartedly by Munz, and more than fifty copies and attributions are reproduced.

They are divided into three main groups: firstly, the landscapes; secondly, the studies of individual or group figures under the title "*Naer het Leven*"; and thirdly, those "Compositions" which he designed for the engravers in his work for the great publishing house of Hieronymous Cock. His links with that publisher constitute one of the decisive factors in his *oeuvre*, especially in this direction of the drawings. It brought him into immediate contact with the symbolic and fantastic works of Hieronymous Bosch who had died about fifteen years before Bruegel was born. In copying the work for Cock's engravings Bruegel completely identified himself with the style and with the thought. In-



The Shepherd.

deed, when Bruegel in 1556 illustrated the proverb, "*Big Fish eat Little Fish*" Cock published it as a work by the old master. Throughout the "Compositions", as Munz has christened them, the necromantic fantasy of Bosch reveals itself, at first so strongly that it is in danger of being something of a pastiche. The metamorphosis of forms alike animate and inanimate, the widely different scale of objects and creatures and monsters in any one drawing, the sinister unreality of it all, belongs to Bosch's demoniac world and to the symbolism of the necromancers of the age. All this, however, was fighting a losing battle with enlightenment, and in his own work Pieter Bruegel never goes to the extremes which with Bosch were commonplace. Reality wins out, because fundamentally Bruegel was a realist. Throughout the two tremendous series of the Vices of 1556-7, despite the opportunities which the subject gave for this treatment as sin creates its own monstrosity, his eyes turn to the actual manifestations of it in the world about him. A year or two later

THE LIBRARY SHELF

as he comes to the sheets of the Virtues unreality has practically disappeared. As Munz points out throughout his textual analysis of Bruegel's motives, his theme was Man, what he is and what he experiences.

If the Compositions, which in this volume are placed last, give this key to the mind of man, the Landscape and the Figure Studies, are even more revealing of his evolving technique. In the Landscapes there is the same basic movement from the romantic to the real, although, as though he would sometimes let his fancy roam, he would revert even in the sixties to the Alpine themes of castles set amid precipitous rocks. Not the least value of this book lies in the careful analysis of the technique which Bruegel employs, the shape of his touches in rendering rock and tree forms, the emphasis with which he indicates the atmospheric perspective in the extensive views which always appealed to him. One of the earliest, the *River Valley with Mountains in the Background*, dated 1552, now in the Louvre, wonderfully exemplifies his power of conveying the sense of distance.

Most important of all his drawings, however, because most characteristic of him, are the scores of studies of peasant figures here gathered under the title, *Naer het Leven*. One remembers the stories of his jaunts with his friend Hans Franckert to village junketings where, disguised as a peasant, Bruegel drew the moving figures of the dancers, drinkers, feasters, love-makers and gossips. This may account for so many of these studies being of figures seen from behind, for thus the subject was unconscious of the "chiel . . . making notes". This is the essence of Bruegel. That "free man looking on and observing humanity" which is Ludwig Munz's summing up of his subject is here most deeply engaged in his self-appointed task. This is the basically Flemish note. Nobody, no face, no figure, is idealised. No conception is



Two burghers seen in profile.

grandiose. This is indeed "from the life", and is something almost new in European art. Heavily cloaked and booted, the faces as often as not hidden and, when seen, portrayed in almost brutish reality. There may be some suggestion of a precedent in the distorted spectators in the subject pictures of Bosch, but the element of caricature in these betrays them into subjectivity. Bruegel is absolutely objective, and nowhere more so than in these brilliant annotated studies from the peasant life around him. These are his most personal contribution, a deliberate first step in that democratization of art which has continued ever since.

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VICTORIAN COMFORT

Reviewed by MARGARET LOVELL RENWICK

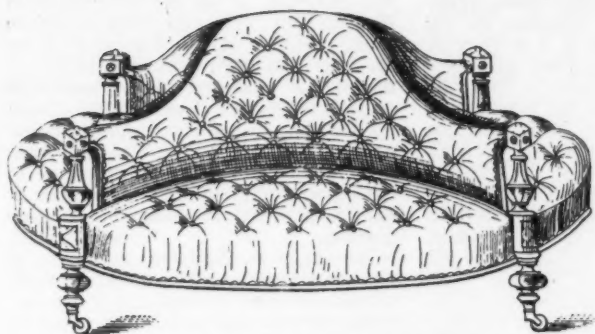
VICTORIAN COMFORT: A Social History of Design from 1830 to 1900. With a frontispiece in colour and over 300 illustrations. By John Gloag. A. and C. Black. 50s.

IN the expansion of English which was so marked a trait of XIXth century culture in Europe one of our invisible exports was "comfort", that *confort moderne* required by the Victorian paterfamilias for himself and his brood. In this wise and witty survey of "Victorian Comfort" Mr. John Gloag, whose authority on English household furnishings in their historic setting is beyond question, shows these Victorians in all their glory of brick villas, brass bedsteads and ball fringe.

He illustrates the loss of Georgian grace in their ever-expanding suburbia, where comfort was what they aimed at in tall houses built of cheap brick and, being run by plenty of cheap labour, wastefully planned. Intensively he studies their modes of furnishing the massive dining-room, cluttered drawing-room and cosy smoking-room, all coal-heated and oil-lit, and he examines in particular the design of their sofas, chairs and settees like those plump circular ottomans playfully known as "sociables", for he finds that "chairs and seats are more revealing than any other articles about the postures and manners encouraged by the philosophy of comfort". But hardly less revealing are his comments on the open hearth of an age in which "poking the fire was a national pastime." "When fire-irons—shovel, poker, tong-handled brush", he writes, "were made of polished steel or brass and elaborately decorated, a spare poker was often kept for use, the one belonging to the set being merely for show". Then because so many Victorian appointments were designed "merely for show", the whole fireside scene in summer had to be changed, and the empty grate was filled with artificial flowers or aprons of folded paper. "*Punch*", Mr. Gloag reminds us, "frivolously suggested a discarded crinoline."

From the Victorian comic papers, he thinks, "we can learn more about the ideas and tastes, the prejudices and pleasures of Victorian life than from any other source"; and among the half-dozen which he names "*Punch* is by far the most reliable". So *Punch* displays here for our delight the humours of aesthete and social climber, non-smoking carriage and hansom cab, "designed", says a typically terse and sensible caption, "by an architect who worked in the classic idiom". A satiric sketch from *Judy* amusingly shows the value of a fire-screen, a detachable shield of woven canework, hooked behind the chair of an officer of Volunteers dining out, who "can stand fire, but not at his back"; and another one from *Fun* catches the very tone, "most musical, most melancholy", of that upright cottage piano, "its fretwork panel backed with pleated coloured silk above the keyboard, which was an essential part of the furnishing of the small suburban drawing-room."

Whether large or small, and it was often ostentatiously large in the neo-Gothic mansions which architects, looking backwards for beauty, were now busy putting up, the drawing-room was always crammed. Never were people more afraid of a blank space or a plain surface than the Victorians;



A circular ottoman, divided into four seats, with buttoned upholstery. From a trade catalogue of the 1840's.

and because collecting was a Victorian craze, every mantle-piece, *étagère* and whatnot became a little private museum, packed tightly with ornamental china and objects of *virtu*. Only too often these crowded shelves were also monuments to ignorance. Lady Charlotte Schreiber's son once confessed: "I myself began collecting about the year 1860, and I know from experience that, among the ordinary dealers, ignorance was the prevailing characteristic of the period." This home-truth was painfully illustrated in the 1880's when, after the Mahogany Age had flirted briefly with bamboo, Japanese screens, fans, jars and bric-à-brac in general had a tremendous vogue, during which not only the richly painted and lavishly gilded Satsuma ware was brought up with avidity but also the special lines of pottery made in Japan for export to the untutored.

Throughout the period well-meant advice was not lacking. "In 1833", says Mr. Gloag, "Loudon had given a pre-view of Victorian taste in his *Encyclopaedia of Cottage, Farm and Villa Architecture and Furniture* The book might well have been called *The Decline and Fall of Design* ;" and some half century later *The Young Ladies' Treasure Book* offered a wealth of "plain, practical instructions for all who wish to cultivate their artistic tendencies for the embellishment of their homes or the gratification of their friends." It was a best-seller.

Much money was spent on games and sports, much given away, and as never before or since in English social history art, by which, broadly speaking, the Victorians understood the painting of an easel-picture, paid. A child-prodigy in the 1840s, Millais reckoned on making in the 1870s and '80s between £30,000 and £40,000 a year; when the *Graphic* reproduced his *Cherry Ripe* in colour, 600,000 copies were bought by his devoted public, from whom over a million orders had been received; his *Bubbles*, used as an advertisement for Pears' Soap, made "Pears'" a household word. Holman Hunt and Burne-Jones, Leighton and Landseer—these were the names to venerate; *The Light of the World* and *Cophtua and the Beggar Maid*, *Wedded* and *The Stag at Eve*—these were the pictures to have reproduced, to frame in wide gilt, to hang close together in drawing-room or dining-room, even at the risk of hiding the handsome pattern of its wallpaper. And not only because the Victorians were fascinated by Paddington's span of cast-iron but also because they too thought him "a master of realistic painting", they would have approved Mr. Gloag's choice of Frith's *Railway Station* for the coloured frontispiece; they would have been gratified that out of sixteen plates three should show his work—*Derby Day*, *Ramsgate Sands* and, less familiar, *Many Happy Returns*, "depicting the order, comfort and quiet happiness of the Victorian home."

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CLASSICAL GREECE: THE SCULPTURE OF THE PARTHENON. By N. YALOURIS. Photographed by F. L. Kenett. (Acanthus History of Sculpture). Oldbourne Press. 42s.

GREEK SCULPTURE. By P. DEVAMBEZ. Photographs by Robert Descharnes. George Proffer Ltd. 50s.

GREEK SCULPTURE of the fine period is a part of the English heritage. Here, where the more facile and dramatic triumphs of Roman art have always seemed—like their Baroque derivatives—a little alien, the simpler and more sincere art of Attica and the Peloponnese are known and familiar and ours. We may turn to the poems of Keats or Matthew Arnold to find expression for our sense of their elegiac beauty, but it is a beauty that seems to need little interpretation.

Neither of the books under review is English in authorship or production, and neither is written for a public that feels at home with Greek sculpture. The book on the Parthenon is very odd indeed, for its superb plates are all studies of detail. The introduction gives a workmanlike summary of the historical background and religious iconography of the Parthenon, and the notes to the plates endeavour to fit them into the scheme; but the general impression is of fragmentation. The epic has been reduced to a series of exquisite quotations.

M. Devambez' *Greek Sculpture*, primarily intended for the American public, is more conventional and comprehensive in scope and no less splendid in illustration. Its eminently sensible text provides an excellent introduction to the

subject, and its beautifully chosen plates recall all the glyptic treasures of the Museums of Greece. For it is noteworthy how closely this book is based on Greece itself; the British Museum and the Munich Glyptothek and the Roman collections naturally figure in it, but the vitality of the book is drawn directly from the collections of Athens, Delphi and Olympia. For this reason it is most warmly to be recommended to those who are looking forward to a cruise in Aegean waters, and no less to the returned travellers who wish to cherish their memories of unforgettable aesthetic experiences. The truest praise one can give is to say that the Greek sun seems still to play upon the many illustrations.

JOAN EVANS.

MAURICE PRENDERGAST 1859-1924.

By HEDLEY HOWELL RHYS. Harvard University Press and Oxford University Press, 1961. 60s. and *Maurice Prendergast: Watercolour Sketchbook 1899.* Harvard University Press and Oxford University Press, 1961. £6.

WHISTLER AND SARGENT, by reason of their long residence, have come to be considered English painters, but, so far, very little is known here about their American contemporaries. In view of the growing influence of American painting today, it is good to find two admirable publications which help to fill the gap by presenting the charming personality of Maurice Prendergast on the occasion of the centenary of his birth. The first is

the catalogue of an exhibition held in Boston, New York and other American cities, prefaced by a full account of his life, and attractively illustrated in colour, the other is an exact facsimile, beautifully printed in Western Germany, of one of the sketchbooks, with a detailed critical note by Peter A. Wick. The two books are uniform in size, small and easy to handle, and the relatively high price is fully justified by the quality of the production.

Belonging to the same generation as Steer and Sickert, Bonnard and Vuillard, and having lived in France, it is not surprising that he shares with them much of the flavour of the nineties, but temperamentally he differs, particularly from the English masters, in the gaiety of the society he delights in presenting. The black-stockinged, frilly-skirted, straw-hatted girls of the nineties are much more ebullient than Steer's and in fact his interest is confined to the figure rather than to the landscape, with a predilection for the circular movement of parasols and wide skirts. He is claimed to be America's first modern painter, and it is amusing to find how easily he assimilated whatever pleased him in Italy or France without losing a certain native charm, which we know so well in the works of American primitives and painters like Grandma Moses. Yet he is undoubtedly in the great tradition of modern development; for this reason he met with a good deal of hostile criticism in his early years and is only now gaining the prominence he deserves.

M. CHAMOT.



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JOHN MURRAY

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"KATSURA—Tradition and Creation in Japanese Architecture". Published by Yale University Press and Zokeisha Publication Ltd., Japan. \$15.00.

KATSURA is a country villa built in the years 1620-1647 near Kyoto, for the Imperial Prince Toshihito. It is regarded both in Japan and in the West as one of the great masterpieces of Japanese architecture, and this beautifully produced book is a survey of this remarkable group of buildings.

The book is not intended to be an historical study of the Palace of Katsura nor a complete record of it, but rather a study of the details, spaces and forms which together create the atmosphere which makes the Palace what it is. The book has three parts, first an essay "Architecture in Japan" by Walter Gropius, second a chapter by Kenzo Tange "Tradition and Creation in Japanese Architecture", and third a remarkable collection of photographs by Yasuhiro Ishimoto.

Gropius visited Japan in 1954 and his introductory essay shows that he was deeply impressed by Japanese traditional culture, and in particular by the philosophy of Zen Buddhism. The latter part of his essay however, underlines the basic conflict between the old culture and the demands of the Twentieth Century, and expresses the hope that through architecture the Japanese may find their own solution in the spirit of their own culture, enriched by the technical achievements of the West but without imitation of the Western attitude.

It is the background of this traditional culture, as exemplified in Katsura, that

Tange's introduction outlines. He briefly sketches the history of the Palace, and then explains the traditions that made its creation possible over four-hundred years ago. One of the fascinating studies is the traditional importance and influence of the tea ceremony—a form of community activity—which in its simplest form (chanoyoriai) was the means used by the village communities to achieve unity and co-operation.

The reader of this book will be wise if he first studies both the Gropius and the Tange contributions before proceeding to Ishimoto's photographs, which form the larger part of the volume, for this introduction is essential for the full appreciation of the beauty and serenity of Katsura.

The photographs, of which there are nearly 150 pages, can only be described as superb, so accurately do they impart the spirit and atmosphere of the architecture they portray. The majority of the pictures are concerned with detail, a stone path, a flight of steps or construction detail, although plans and elevations of the buildings, all beautifully drawn, are included to complete the picture.

Contemporary architects of the West can learn much from the pages of this book, for at Katsura the position of every stone is of importance, the proportion of every room was studied with great care, and every detail, whether it is a bamboo fence or a group of stepping stones, contributes to the perfection of the whole. The following quotation from Tange's introduction has a strangely familiar ring about it, for writing of the Zen priests of the Muromachi period, he says—"They

recognised the possibility that there was more liveliness and beauty in crudeness than in polish, in the simple than the ornate, in less than in more."

Few of us will have the opportunity of walking from the Second Room of the Old Shoin of Katsura on to the Moon-viewing Platform overlooking the pond and the hillock to the moon, but this book, beautifully produced, (layout and design by Herbert Bayer), with its superb photographs, is perhaps the next best thing.

EDWARD D. MILLS.

ART PLUNDER. By WILHELM TREUE. Methuen. 25s. net.

WHEN we have read through this historical but quite unemotional record of "Art Plunder" throughout the ages we may well come to the conclusion that works of art are to be considered as nobody's property. From the earliest eras great works of art have seemingly been considered legitimate spoil in war and even in peace. So that the question what belongs to who is a bewildering question for all.

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of art when the events of the last thousand years or so seems to show there is no redress in international law for such depredations.

The author has obviously laboured to be precise. But one misses throughout any precise summing up of, or appraisal of, the moral values which civilisation (at any era) should attach to culture or things prized above "butter and guns". The revelations of this book are a severe censure upon man's inherent greed and cupidity.

C. G. E. BUNT.

THE ETRUSCAN LION. By W. LLEWELLYN BROWN. Clarendon Press, Oxford University Press. 84s.

As a title 'The Etruscan Lion' is perhaps a little forbidding, although the accuracy of its use as a description of Mr. Llewellyn Brown's scholarly and exhaustive work cannot possibly be disputed. It might imply a degree of specialisation which could have limited the book's appeal to those students directly concerned with specific problems of Etruscan art and archaeology. In fact this is not so, and the choice of title has enabled the author to be free from an artificial classification of Etruscan objects based on material and to include in his study not only a large range of Etruscan bronze work, but also objects of ivory, gold and silver. The lion then imposes a reasonable confine within the vast field of Etruscan archaeology. For the orientalist this is most satisfactory, as practically all the important objects found in Etruria whose origin

can be associated, whether directly or indirectly with the orient, are included. The ubiquitous lion conveniently appears on all of them. These objects are listed in Chapter I the Orientalising Period, with a full bibliography, and Mr. Brown's conclusions should be carefully studied by all interested in these problems. It is interesting to see where Mr. Brown differs from the views of other scholars and where his conclusions reinforce suggestions already put forward. The author indicates that a new line of approach is certainly needed for this subject and many will be in his debt, not only for his excellent and scholarly treatment of the material, but for the fact that the objects of possible oriental origin, whether imports or copies of oriental prototypes, are now gathered together and studied as a whole with all the scattered available evidence concerning them given in detail. The illustrations comply with the high standard of the text and we must be grateful to Mr. John Boardman and Mrs. Brown that this posthumous work has appeared in print as a fitting memorial to a young and first-class scholar.

K. R. MAXWELL-HYSLOP.

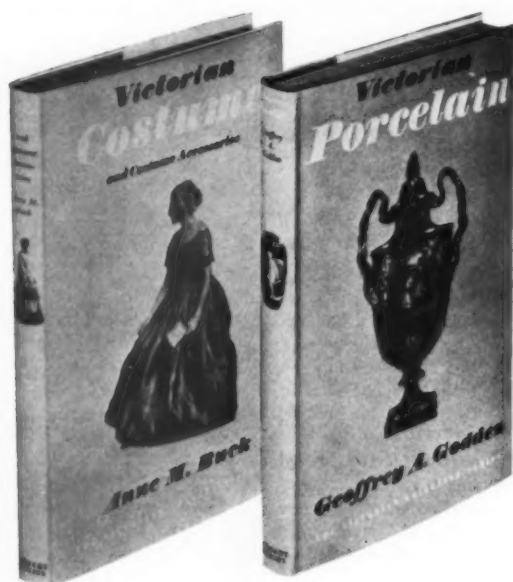
MUSICAL BOXES, A History and an Appreciation. By JOHN E. T. CLARK. (George Allen and Unwin). 42s. net.

THIS claims to be the only book published in England on the subject of musical boxes, and it is not surprising therefore, that it is now in its third edition. Mr. Clark its author, worked the best part of his life surrounded by specimens of music

boxes and he also enjoyed the personal acquaintance of many of the makers and their agents in the later Victorian era. This edition of his book contains many additions to the list of makers, and includes a number of trade marks or signs by which the maker of a musical box can be identified. And valuable information is also included concerning musical snuff-boxes, musical clocks, and automata, as well as of singing birds, together with hints on how to distinguish between the earlier and the later mechanical birds. A warning is issued regarding cleaning; for the springs of all large boxes are very powerful, and screws should never be loosened of any part that is even only partially wound up.

It is impossible to say when man first thought of producing automatic music, but it must have been almost as soon as there were musical instruments to play upon. The earliest form of mechanical music is undoubtedly the carillon. Carillons of bells or tuned cymbals were in use thousands of years ago in China. It would seem that as soon as small musical movements were placed in boxes—but not at any time before—they were called "musical boxes". The term is used to embrace any article—other than a carillon—that contains a movement producing music by means of a cylinder, or disc, acting upon the tuned prongs or teeth of a steel comb.

The modern musical-box is an elaboration of the elegant toy musical snuff-box in vogue during the XVIIIth century. The notes or musical sounds are produced by the vibration of steel tongues of various lengths according to the frequencies



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required, which form the teeth of a comb or flat flute of steel, reinforced by the harmonies generated by the solid steel back of the comb. The teeth are acted upon and musical vibrations produced by the revolution of a brass cylinder studded with projecting pins, which, as they move round, raise and release the teeth at due intervals according to the nature of the music. The revolving motion of the cylinder is effected by a spring and clock-work mechanism; and the speed is governed by a fly-regulator. The invention of the musical box dates from the middle of the XVIIIth century, and Switzerland (especially Ste. Croix) is the chief centre of manufacture.

The name engraved or painted on the dial of a grandfather musical clock, Mr. Clark tells us, is not always that of the maker, but may be that of a former owner, if the clock is of pre-1777 date. It was in 1777 that an Act of Parliament was passed requiring the name and place of abode of the maker to be engraved or painted on the dial or other part of the clock or watch.

About the year 1820, some large mantel musical clocks were made in Holland and Germany for the English market. They contained small well-constructed pipe organs, and could play every hour or at will. Similar clocks were also made in Paris.

It is not generally known that Christopher Pinchbeck, the discoverer of the alloy of metals which was named Pinchbeck after him, was the inventor of the astronomical-musical clock. He also seems to have excelled in the construction

of other musical automata. It is known that Pinchbeck made a musical clock for Louis XIV worth £1,500, also an organ for the great Mogul worth £300. He lived for a time in St. George's Court, in Clerkenwell, near the famous St. John's Gate. This was in 1721. St. George's Court has been renamed Albion Place, off St. John's Lane. Pinchbeck died on November 18th, 1732.

The book is well illustrated; and an excellent index makes for easy reference. An alphabetical list of Makers' Names is given in an Appendix.

VICTOR RIENAECKER.

GUILLAUME APOLLINAIRE AND THE CUBIST LIFE. By CECILY MACKWORTH. John Murray. 25s.

APOLLINAIRE's personality had more facets than men, even men of great talent, are usually graced with. This harbinger of cubism, poet, philosopher and unhappy lover has had to date several volumes devoted to his person and his work. It is difficult to assess this particular work with fairness, because it is not, strictly speaking, a true historical document about Apollinaire and his background, since it does not adhere to factual accuracy. The author is mostly preoccupied with events, and she deals very sketchily with Apollinaire's philosophy and his restless search to find a meaning in, or give a meaning to, the events that befell him personally, his friends as a group, and France as a nation. The book opens with the presentation of a mystery in the person of Apollinaire, and closes without the mystery having been either solved or explained.

Miss Mackworth's style is clear and easy to read, and the passages she excels in are those which deal with the gatherings of Apollinaire and his friends in Paris, and these are conveyed with a liveliness and a sense of humour. Such is the case with the description of Marie Laurencin's little party attended by painters and poets, during which her mother got her revenge on Apollinaire, of whom she disapproved, by depicting him in one of her embroidered pictures as a negro.

Although the author had undertaken here a marathon task in attempting to cover the life and work of one of this century's most controversial figures in the field of art and letters, and in spite of its many good qualities, this book can only be described as a work of mistaken scholarship.

J. REICHARDT.

THE ENGLISH SILVER IN THE KREMLIN, 1557-1663. By CHARLES OMAN. Methuen & Co. Ltd., London, 1961. 42s.

THIS scholarly and well-written book makes a valuable contribution to our knowledge of the important collection of late Tudor and early Stuart silver, formed by the Moscow Tsars, and first described in detail by E. Alfred Jones in his *Old English Plate of the Emperor of Russia* (1909). Since then Madame Goldberg of the State Historical Museum, Moscow, has made a fuller descriptive catalogue of these treasures, but Mr. Oman is the first expert to use both English and Russian documentation for an authoritative account of all the marks, and in particular to link the principal pieces with the re-

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Musical Boxes

JOHN E. T. CLARK

The only book on the fascinating subject of musical boxes to be published in this country, and those appreciative of beautiful craftsmanship and an art which is rare in this modern world will welcome its reappearance in a new edition.

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markable and highly instructive story of how the silver collection was built up, during the first hundred years of Anglo-Russian trade relations.

It should interest, and may astonish, a wide circle of art-loving English readers to learn about the influential part played by masterpieces of English silver craftsmanship in safeguarding the trade privileges won by the bold enterprise of English merchants in Russia during the XVIth century. This period naturally ended when the execution of Charles I gave the indignant Tsar an excellent excuse to abolish the Muscovy Company's special trading rights.

Most of the old English plate in the Kremlin was presented to the Tsars, either on behalf of the reigning English king or queen, or by individual ambassadors, but always with a view to promoting the Russian ruler's interest in the business of the English Muscovy Company. Some plate was brought by returning Russian ambassadors, but certain fine pieces (including the large leopard flagons, illustrated on the frontispiece) are now proved to have been sold by Charles I to the Tsar Mikhail Romanov, and indicate the latter's high regard for this form of Western art.

The book also gives evidence of the part played by rich gifts in fulfilling the aims of skilled diplomacy. The Moscow Tsars appear to have valued first-class specimens of English plate, partly because a magnificent display of gold and silver vessels was then an accepted manner for sovereign rulers to impress their humbler visitors, and partly as a token of closer

Russian links with Western culture, a desire which already in the early XVIIth century had become a considered state policy, long before it was carried to extremes by Peter the Great a century later.

The appeal of this book to connoisseurs of artistic silver is enhanced by the high standard of production and the excellent photographs of unique and beautiful pieces.

RICHARD HARE.

RODIN'S GATES OF HELL. By ALBERT E. ELSÉN, publ. University of Minnesota Press, and Oxford University Press. Price 60s.

PROFESSOR ELSÉN did not like seeing the Gates of Hell freestanding in the grounds of the Musée Rodin in Paris. He is a scholar. To his way of thinking the Gates—even incomplete—should have been incorporated in the projected Museum of Decorative Arts. To those who know it in its present setting, it is easy to believe much of its wonder would be lost if made part of a formal building. In every other respect, Professor Elsen is the Gates' champion second to none. With what seems scant help in source material, he traces the original commission from the Beaux Arts Committee through the years which Rodin devoted to it, the sculptor's obsession with the first part of the Divine Comedy, his parallel enthusiasm for Baudelaire's *Fleurs du Mal*, up to the ultimate disillusionment, the certainty that the Gates could not be finished and that half the multitude of figures must lie homeless on the shelves of the cellar at Meudon.

This is not a chapter of blind hero-

worship. The author speaks with distaste of what he dubs Rodin's 'feminine' period (before the Age of Bronze), and one can sense his mounting frustration as he recounts the despair of Rodin—"The Door is too full of holes"—and the impatient opinions of visitors to the studio like Bourdelle, "... he has worked at it too much ... has put too much into it, has overloaded it in fact with figures ... The Door has been finished for some time. It is a pity he does not acknowledge it."

Until now only Rilke, Professor Elsen believes, has given *The Gates of Hell* their proper status as a major work. The new publication seeks to revive the poet's enthusiasm and put the work in its proper perspective for a generation which is rediscovering Rodin through protagonists like Lipschitz.

It is a pleasure to read, and it is refreshing to find someone easily placing Rodin in the same family group as Picasso, Matisse and the other big names of the XXth century.

P. M. T. SHELDON-WILLIAMS.

THE COMPLETE GUIDE TO FURNITURE STYLES—Illustrated by LOUISE ADE BOGER. George Allen and Unwin. £5.5.0.

LOUISE ADE BOGER has probably come as close to achieving the impossible as any writer is likely to do, in her over-ambitious project of trying to write "The Complete Guide to Furniture Styles" in one volume of 418 pages of text and 524 photographs. The intention is not just that this shall be the complete guide to English furniture styles, or French furni-

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ture styles, or Italian furniture styles, or American Colonial and Federal styles, but to the whole lot, plus ancient Grecian and Roman furniture, Spanish, Dutch, Flemish, and Chinese thrown in for full measure!

The author has an excellent feeling for period and her book is a work of considerable scholarship, obviously based on much reading and literary source study, though not, I feel, enough inspection of actual furniture; but then how could any one person, in a single lifetime, possibly become a practical and comprehensive student of the different phases of furniture design of so many countries.

Nearly half the book is devoted to English furniture, but even this is inadequate and lack of space, one feels, rather than lack of knowledge, results in some half truths and over dogmatic assertions, such as p. 289 "... the so-called rent table of polygonal form It had a molded hexagonal top six frieze drawers The top revolved on a quadrangular pedestal fitted with a cupboard door". More rent tables were made circular than polygonal; they were not restricted to six drawers; the majority did not have quadrilateral pedestals; some had no cupboards. There is no illustration of a rent table and the shortage of pictures generally, makes too many of the descriptions only intelligible to the already initiated, for whom the book is least intended.

The characteristics of the Windsor chair, p. 261, miss out its outstanding characteristic—that the back and back legs are not continuous.

On p. 227, open spiral legs on a table are said to be typically Dutch and to denote the work of a Dutch cabinet maker. They are just as typically English in the period discussed and are the work of a turner. Talking of turning, a "thrown" or turner's chair, p. 202, is described as having a low back: Plate 263 shows it as one of the very high back types. The author fails to bring out the essential differences between joiners and turners furniture; nor does she denote the difference between joiner and cabinet made furniture. She never makes clear the change from one to the other, nor why it occurred. The essential difference between these two trades and that of the cofferer is not mentioned and the description of coffer, p. 16, is consequently misleading. Curiously enough Virginia walnut is omitted altogether from the English furniture story, although the reason for its introduction and its effect on design were important.

I join issue with the writer when she says, in the Elizabethan section, that the largest of the great houses of that and the Jacobean period were built in the first four decades of the XVIIth century. This is a fallacy: a number of the greatest, among which rank Burleigh, Hardwick Hall and Longleat, were completed in the XVIth century.

Assuming that the book is intended for an English readership, it should have been made clear, in describing houses, that American first floor is equivalent to English ground floor, and so on.

In the general descriptions of period background which open each chapter, there is too much running backwards and forwards in time. This leads to a lot of

repetition of words and some contradictions. Frequently illustrations referred to in the text of one period, show furniture of another. Thus in Early Jacobean and Cromwellian, p. 216, the bed discussed, Plate 299, is of William and Mary period. The actual descriptions of the furniture are usually very good indeed. Several times, captions and plate numbers are transposed or incorrectly related to the text. Here I suspect that the author has been ill served by the printer. Who is responsible for the lack of sharp delineation of photographs in the American section of the book? I used to think that poor photographic reproduction which frequently occurs in American books must be due to poor paper, but this book shows that it is not the reason, as the European furniture pictures are excellent.

Despite the various criticisms, this is a good book. It is well indexed and, although attempting too much, it is a remarkable achievement. It can be recommended for a quick survey and comparison of styles in different countries.

E. H. PINTO.

SEVENTEENTH & EIGHTEENTH CENTURY FRENCH PORCELAIN.
By GEORGE SAVAGE. Barrie and Rockliff. 70s.

THIS book is attractively produced: restrained jacket, neat binding, readable type-face, and one hundred plates (four in colour). The fact that it contains little or no fresh material is not a condemnation; new collectors join the ranks each year, and they need helpful introductions to their chosen subjects. The present volume is a useful aid to those interested in old French porcelain; a field where, the author wisely warns his readers: "The search for 'bargains' will have small rewards".

Mr. Savage writes a lengthy "Survey of French Decorative Art in the XVIIth and XVIIIth Centuries", which gives the background essential for a study of the subject. The many difficulties that beset the pioneers are then seen against the historical and artistic events of the period; as they must be if a true appreciation of French porcelain is to be acquired. The efforts to set up the Royal manufactory, first at Vincennes and later at Sèvres, to rival the imports from Meissen, are described, and attempts to carry on other factories in spite of governmental decrees in favour of the King are made clear.

A number of errors have been allowed to stray into print, and detract from the value of the book. Gersaint's signboard outside his picture-dealing establishment in Paris was not painted by Boucher. The artist was Antoine Watteau and, after having been cut into two parts and subsequently re-united, the signboard, surely the most famous in the world, is in Berlin. Dr. Martin Lister's *Journey to Paris in the year 1698* is quoted from with reference to the early years of the St. Cloud factory. Mr. Savage says that "the factory was under the direction of one Morin", but the extracts he prints do not support the statement; which has been made by others in the past. Lister certainly met François de Morin, a member of the Académie des Sciences, but nowhere in his book does he say he was connected with the works at St. Cloud.

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ORIENTAL CARPETS AND THEIR ORIGINS

By S. FRANCES

THE origin of carpet weaving is very remote. In the tomb of Mehenhwtet, Chancellor and Steward to the Royal Palace of Pharaoh Mentuhotep during his reign (2000 B.C.), complete wooden model representations of the daily life on the estate of this noble Egyptian were found. Perhaps the most charming discovery in this collection was that showing a group of women spinning flax with quaint old distaffs and spindles, while others are weaving the threads on the loom. Some of these threads were actually found intact after 4,000 years.

From Babylonia and Assyria the beautiful art became associated with Persia, where the hand-made pile carpet originated, to attain wonderful perfection in weave, colour, and design, reaching its zenith in the XVth and XVIth centuries, when Islamic ornamentation had been enriched by the Mongolian wealth of design as a result of the Mongol invasions.

The Persian country, being ideal for the rearing of sheep, goats and camels, supplied abundant quantities of the best wool for textile purposes, while the inhabitants' knowledge of vegetable dyes and their inborn sense of the weaving art contributed to maintain the unquestioned supremacy of their product all over the world. The rugs appreciated by each of the three classes of Persian society differed decisively. Those made for the kings and princes were magnificent works of art, in most instances designed by the foremost painters of the day and constructed with the very finest materials obtainable. The petty princes, local chieftains, and rich merchants had rugs which, though less rich and artistically important, were nevertheless of admirable beauty. The nomads and villagers aimed more at utility and made handsome but unpretentious rugs of simple patterns and few colours.

Purity of materials is all-important to the quality of a carpet. For some of the very finest Persian carpets the sheep were sometimes specially bred and tended like children to prevent their wool from matting. Even today, in two carpets made to the same pattern with the same dyes by the same weavers, and differing only in grade of wool, one may be three times the value of the other.

Each town, village and nomad tribe in Persia has adhered from generation to generation (even to the present time) to their own particular designs, colours and weaves. This, and the fact that time has not the same meaning in the Orient as in the West has had much to do with the extraordinary quality of the old rugs and carpets, for only pure materials were used and the craftsmanship was both skilled and patient.

Unfortunately, about half a century ago huge quantities of rugs and carpets were woven in Persia for the European markets, manufacturers were asked to make use of the discovery of synthetic dyes, for quickness and cheapness, and these were freely used.

Certain colours especially, such as orange, red, green, and light blue, were much too glaring to suit those of refined taste, and resort to chemical treatment was made in order to subdue them, and produce the patina effect. The acid used in the chemical treatment of the colours tended to rot the basic strands of the rugs, and many thousands have been ruined from this cause during the past 45 years. Naturally, great improvements have been made in the methods of



An old Senna Hamadan. 6 ft. 8 in. x 4 ft. 5 in.

handling the synthetic dyes, and today complete rotting of the strands very seldom takes place, but even now this process tends slightly to weaken the materials and rugs so treated are not recommended by reputable firms.

England has been a convenient centre for dealers almost since Oriental rugs came to Europe, and today in the right places there are many good honest rugs to be bought here at reasonable prices. An Oriental rug made by hand by skilled craftsmen, from fine pure materials can be a very real investment. The friction of the foot gives such carpets a natural silk sheen reflecting the beautiful vegetable dyes, and lending a tone of richness that no modern carpet can equal. Moreover, if proper care is taken, these rugs will last almost indefinitely. They have a beauty and utility and will give to their owners pleasure and satisfaction which will endure while the rug endures.

Though there are import duties now in force, they do not affect rugs or carpets over 100 years old, and their effect on the cost of products of more recent date is really very slight.

There are a number of carpets and rugs on the market from 80 to 150 years old, individual and interesting pieces, which have an advantage over the earlier examples as they are likely to be in better condition and can be considered as articles of utility.

The cleaning and repair of carpets requires great care and skill. The value of an antique carpet will rise or fall according to the quality of repair. For one thing, a poor repair from unseasoned modern wools will be painfully apparent in a year, through the fading of the colours, while a repair made with wools carefully boiled and matched may well last for at least a dozen years before fading shows. Therefore, if you purchase or possess any antique rugs or carpets you will be well advised to send them for cleaning or repair to experts.

"There is hardly anything in the world that some man cannot make a little worse and sell a little cheaper, and the people who consider price only are this man's lawful prey..."—John Ruskin.

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PORCELAIN

SOTHEBY'S. Not unexpectedly the second part of the Otto and Magdalena Blohm collection realised high prices. It had been formed with the greatest care, and benefited from the expert advice of successive directors of the Hamburg museum: Justus Brinckmann, Dr. Richard Stettiner, and Max Sauerlandt. There were some pieces in the second portion that duplicated those in the first, sold in July, 1960, and these showed a rise on what were then thought extremely good results.

A Triangle period Chelsea cane-handle in the form of a girl's head realised £190 in 1960, and rose by £10 to £200 this year. In the meantime, Arthur Lane's article on Joseph Willems, the Tournai/Chelsea modeller, had appeared in print, and the second of these heads was attributed to his hand in the catalogue. A Chelsea bonbonnière in the form of a swimming mallard duck, 2½ ins. long, the gold mount inscribed inconsequentially "Votre amitié est ma félicité", fetched the highest price among the "Toys" last year at £660, but another in the second sale (without an inscription) sold for £780. Incidentally, on this occasion it did not fetch the top price for one of these trifles.

Other prices realised by pieces in the Blohm collection were: Chelsea Toys—a seal in the form of a tabby cat on an inscribed mound base, £100—a seal in the form of a seated sphinx, £55—a seal in the form of a Harlequin with inscribed base (attributed to the 'Girl in a Swing' modeller in view of arguments put forward by Arthur Lane and R. J. Charleston, in a paper read to members of the English Ceramic Circle), £70—a seal in the form of Columbine, also attributed to the same anonymous modeller, £58—a seal in the form of Cupid with his arms round a tiger, inscribed "L'amour dompte tout", £48—a seal in the form of a seated Dalmatian dog, the base inscribed "Je suis fidelle", £145—"The frightened Harlequin", a scent bottle depicting Harlequin with a jug in one hand and a mouse in the other, catalogued cautiously as "perhaps Chelsea" (one of a group of scent-bottles that has not yet been assigned definitely to any factory; three of them in the collection of Judge Irwin Untermyer include one marked with a "gold anchor, incised") £460—a scent-bottle with Harlequin, squirrel, a monkey and a rooster, of similar type to the preceding, £850—a scent-bottle with Harlequin climbing a tree-trunk in pursuit of a rooster, £310—a scent-bottle in the form of a standing figure of Pierrot, wearing a cream-coloured hat and costume, his head forming the stopper, £350—a scent-bottle in the form of a seated sleeping girl with a mastiff beside her. (This model was noted as being of the 'Girl in a Swing' series as long ago as 1942, when it was included in a list published in the *Transactions of the English Ceramic Circle*), £580—a scent-bottle modelled with Cupid tying round the neck of a panther a riband inscribed "L'amour le rend docile", £350—a scent-bottle in the form of a bouquet of flowers tied with a blue riband and fitted with a stopper in the form of a butterfly, £230—a scent-bottle in the form of a bunch of apple blossom, the stopper in the form of a pair of billing doves, £140—a scent-bottle in the form of a bird of peacock-like appearance, its head forming the stopper and the base inscribed "Mignone", £700—a scent-bottle in the form of two entwined dolphins rising from a shell, the stopper as a spray of water, £700—a scent-bottle of 'Girl in a Swing' type formed as figures of Harlequin and Columbine before a tree-trunk with grapes and vine-leaves, £400—another scent-bottle of 'Girl in a Swing' type, modelled in the form of two Chinese musicians: a girl playing a lute and a man playing a fife, £680—a double scent-bottle in the form of a parrot and a Cochin China cock, the head of each bird as a stopper and the mount of that of the cock inscribed "Mignone", £950—a bonbonnière in the form of a lady seated on a grassy mound caressing a King Charles spaniel, £620—a bonbonnière in the form of a boy struggling with a boar, the strap of the satchel on his shoulder inscribed "Pour mon amour", £490. (A similar box was sold in the first portion of the Blohm collection for £400)—a bonbonnière in the form of a bird's nest with two parent birds and six fledglings, £700—an étui in the form of a wheat-sheaf tied with a riband and entwined with forget-me-nots, at the base of which are two partridges, £290—a combined étui and scent-bottle of 'Girl in a Swing' type in the

form of a female term of which the head is the stopper, £280—an étui in the form of a female bust wearing a black mask and with red feathers in her hair, £240—a needlecase in the form of a stick of broccoli naturalistically coloured, £260.

CONTINENTAL PORCELAIN.—A Du Paquier Vienna porcelain snuff box, of circular shape, the lid painted with Cupid shooting with a bow and arrow at a stag, 3¼ ins. diameter, £1,000—a Mennecy snuff box in the form of a tall basket painted on the outside with scattered sprays of flowers, and inside the lid with birds on branches, £580—a Fulda combined scent-bottle and vinaigrette modelled as a Pierrot, and with a contemporary fitted leather case, £300—and three Kloster-Weilsdorf miniature figures of Pierrot, Mezzetin and Pantaloon from the Italian Comedy, about 3½ ins. high, £440—a set of four Limbach figures representing the Continents, 7¼ to 8¼ ins. high, £1,600—an Ottweiler coffee pot and cover painted by F. K. Wohlfahrt with an Italian Comedy scene after an engraving by J. E. Nilson, £390—an Ottweiler dish painted by the same artist as the preceding: the tureen of which it was once the stand signed "Wolfart prinxit" given to the Hamburg museum by Otto Blohm in 1908, £320—a Ludwigsburg tea and coffee service of 18 pieces, each painted with a battle scene within basketwork moulded borders, £490—a Ludwigsburg figure of a lady: one of a series attributed at one time or another to factories at Höxter, Ansbach and Ellwangen, £850—a Ludwigsburg figure of a young woman modelled by J. C. Haselmeyer, 11¼ ins. high, £900—a Höchst tea and coffee service of 12 pieces, each painted with Chinese figures in landscapes, £440—a Höchst figure of Ragonda from the Italian Comedy, modelled by Simon Feilner, 8 ins. high, £60.

FURNITURE, SILVER AND OTHER ITEMS

PHILLIPS, SON & NEALE'S. A set of 12 XIXth century mahogany armchairs, with backs and arms carved in the French taste, and cabriole legs, £330—a satinwood bureau-bookcase with glazed panelled doors, 37 inches wide, £180—a William IV mahogany dining-table on four pillar supports with platform bases, and a set of 12 mahogany dining chairs with sabre legs, £230—a bureau-bookcase veneered with burr walnut, the upper part with glazed panelled doors and the writing compartment concealed by a roll top, 35 inches wide, £1,100—a Karafa corridor carpet patterned on a dark blue ground, 15 ft. long, £200—a Sparta carpet woven with a beige pattern on a rose-red ground, 15 ft. by 12 ft. 3 ins., £200—an XVIIIth century Chinese porcelain soup tureen and cover decorated in the Lowestoft style, £130—a Derby porcelain plaque painted with a vase of flowers by J. Rouse, Senr., £125—a satin opaline glass and brass-framed crick-light holder for three lights, £110—a pair of George III silver 3-light candelabra, £400—a Sheffield plate two-handled revolving supper dish, fitted with an oblong soup tureen, 4 entree dishes, and 8 galleries for condiments, £150.

BONHAM'S. A Haida Indian soul-case, £135—an Eskimo ivory drill bow engraved with figures of animals and hunters, £54—a set of 8 Georgian mahogany chairs with sabre legs, and two armchairs ensuite, 180 gns.—a set of 8 Hepplewhite style mahogany rail-back chairs with square tapering legs, and two armchairs ensuite, 155 gns.—two Georgian mahogany brass-bound wine pails, with metal liners, 56 gns.—a Georgian mahogany four-poster bedstead with reeded columns and painted canopy, with folding box spring mattress and wool overlay, 5 ft. 6 ins. wide, 62 gns.

HENRY SPENCER & SONS, Retford, Notts. An XVIIIth century mahogany kneehole writing chest with slide, recessed cupboard and seven drawers, £101—a George III mahogany two-pillar dining table on cabriole supports, £140.

ANDERSON AND GARLAND, Newcastle-upon-Tyne. A pair of George II silver baluster candlesticks, Edinburgh, 1745, £270—a set of four double-lipped oval sauceboats, London, 1764, £290—a George I two-handled porringer, Newcastle, 1722, £48—fourteen Old English pattern dessert forks, London, 1781, £56—a pair of engraved and pierced coasters, London, 1780, £30—an oval side dish with gadrooned border, 20½ ins. diameter, by Paul Storr, London, 1815, £100—a walnut canteen of cutlery comprising 160 pieces, Sheffield, 1914, £220—a pair of George II baluster candlesticks, London, 1727, £240.

THE ANTIQUA DEALERS' FAIR

Grosvenor House

JUNE 7th to JUNE 22nd



One of a pair of oil paintings by Charles Cooper Henderson
(1803-1877). 12 $\frac{3}{4}$ x 23 $\frac{1}{2}$ in.

Leger Galleries

Stand No. 24

Eton College from Crown Corner by P. Sandby
The Parker Gallery

Stand No. 77

A panel of Spanish green gothic velvet, c. 1500.
"Ferrerierie" design. 6 ft. 1 in. x 2 ft. 10 in.

Arditti & Mayorcas

Stand No. 89



XVIIIth century gold basket watch by Mudge, London
M. Hakim

Stand No. 50



Circular leather-topped library table with drawers. Sheraton
Maple and Co. Ltd.

Stand No. 49



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(Continued on page 167)



◀ An XVIIIth century Chinese rug, stylised floral design on yellow field. 8 ft. 8 in. x 5 ft.
Vigo Art Galleries Stand No. 59



Miniature of the Countess of Southampton, by Samuel Cooper. Signed SC. $2\frac{1}{2} \times 2\frac{1}{8}$ in. ▶
Charles Woollett & Son Stand No. 22



George II Bullet teapot, 1738, by Pere Pilleau.
Weight 14 oz. 6 dwts.

Bracher & Sydenham

Stand No. 23

Queen Anne
walnut bureau,
c. 1710.
2 ft. 3 in. wide
3 ft. high.
Ian Askew
Stand No. 90



◀ Still Life by Johannes Borman.
Size $25\frac{1}{2}$ in. x $21\frac{1}{2}$ in.
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A Coula prayer rug. Turkish. c. 1700.
5 ft. 11 in. x 4 ft. 3 in. ▶
C. John Stand No. 31



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JOHN MITCHELL & SON 8 NEW BOND STREET, W.1. HYDe Park 7567	Old Master Paintings
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NEW VISION CENTRE GALLERY 4 SEYMOUR PLACE, MARBLE ARCH, W.1	Contemporary Paintings and Sculptures
OBELISK GALLERY 15 CRAWFORD ST., LONDON, W.1. Hunter 9821	Modern Paintings, Modern Sculpture, Ancient Sculpture.
O'HANA GALLERY 13 CARLOS PLACE, GROSVENOR SQUARE, W.1	June-September. Marc Chagall
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A set of three George II Tea Caddies. London 1748,
by Thomas Heming.

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An Adam period marble
and gilt side table, the
marble top with brass
moulding, length 52 in.,
height 35 1/2 in., depth
29 in.

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A George I walnut wing
chair, an English oak buffet
and a XVIIth century Dutch
painting.

Margery Dean
Stand No. 28



Porringer: Height 4 1/2 in., engraved with con-
temporary armorials, date Charles II, 1673. Maker I.I.
with pellets. Jackson second edition, page 139.
Garrard & Co. Ltd. Stand No. 48



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Marcoussis, Vuillard, Delaunay, Raoul Dufy, Valmier,
Mouly, Hilaire, Baugesno, Lecoultré, Bret, Rin

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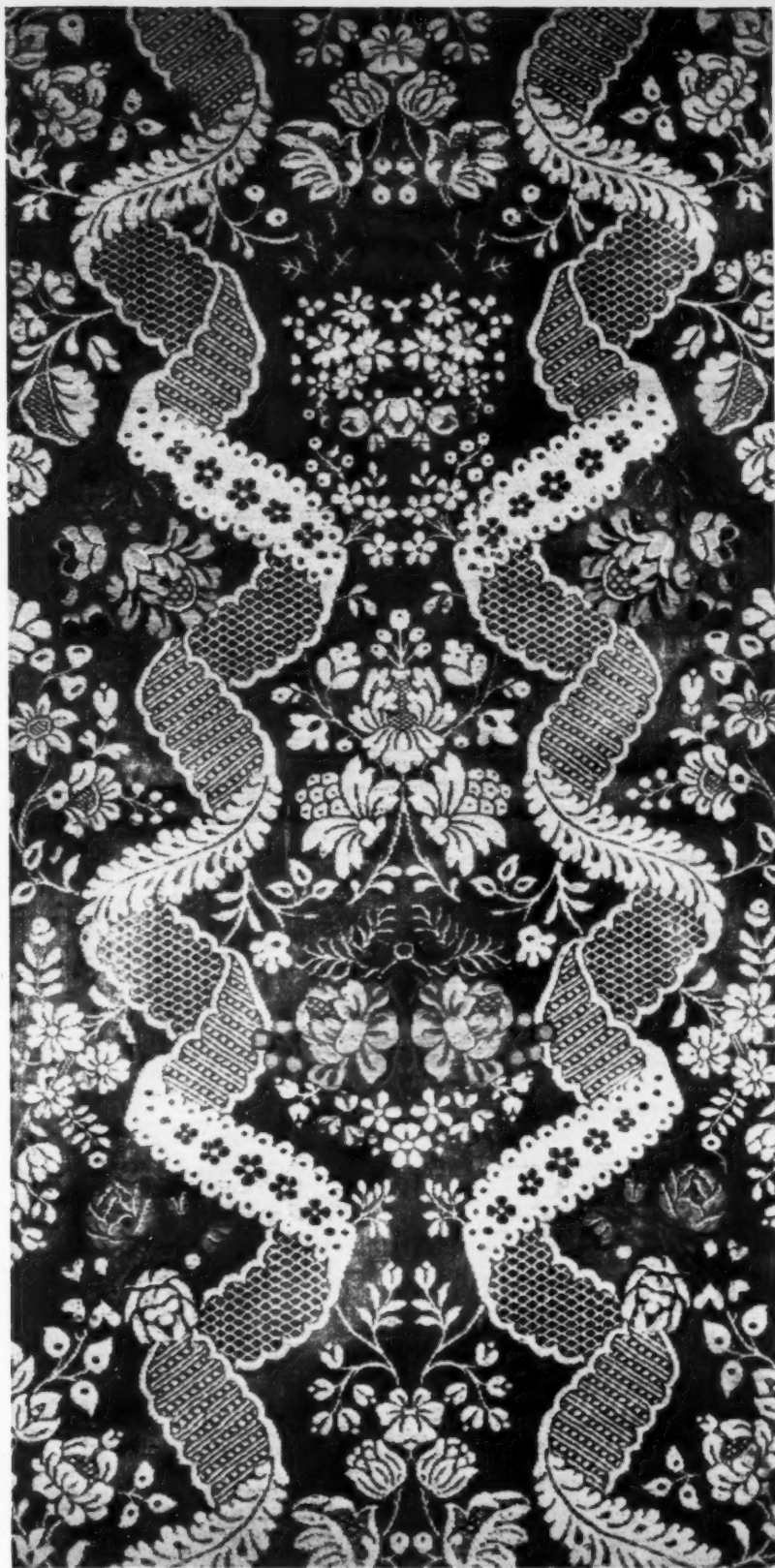
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Lobo - Geer Van Velde

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Letellier - Raffy le Persan - Savreux - Oleg Suizer - Thiout
Touchagues - Vertès

Rare English Calamanco—third quarter 18th century. Fresh colours—reds, pinks, yellows, greens, silver, etc., on a blue ground. Probably made in London (or Norwich). Similar panels supplied to:— Boston Museum of Fine Arts, Boston, U.S.A.; Castle Museum, Norwich; Royal Scottish Museum, Edinburgh; Victoria and Albert Museum, London.



Antique Dealers' Fair, Grosvenor House, Stand 89

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